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"Another 400 issues? I can see no reason why Doctor Who Magazine won't run and run..."

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DOCTOR·WHO
NIGHTLY

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WITH STUART MANNING, JAMES CLARKSON
& CLAYTON HICKMAN

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CASTING John Lewis, Jacqui Arnold, Richard Atkinson, Colin Baker, Nia Hux, Nicholas Briggs, Bethan Brett, Paul Cornell, Kieron Goss, Eusebio J. Reyes, Phil Ford, Julie Garwood, Mike Githens, Ian Guntin, L. Hamilton, Mike Rye, Graham Hinde, Mike Murray, Lesley Land, Paul Law, James Lumsden, Joseph Lloyd, Claire Lister, Steven Maltby, Jonathan Morris, Elizabeth Nicholls, David Owen, Nicholas Pegg, Andrew Pines, David Richardson, Gareth Roberts, Adrian Rogers, Andrew Ross, Tracy Spence, Elizabeth Sladen, Mike Smith, David Tennant, Alex Thompson, Lee Walters, Jane Wren, Taylor Henthorn. BBC.companionandbbc.co.uk

IN A SPECIAL THANKS TO Steve Dean, Paul Wren, Alan Mowbray, Sheila Curran, Cole Beale, John Freeman, Gary Russell, Marcus Hearn, Greville Hill, Alan Brown and Dominic McKinnon. We owe you guys a hell of a lot.

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his issue, as if you needed telling, **Doctor Who Magazine** clocks up its Four-Hundredth edition. **DWM's** 'century' issues haven't always come at the best of times for *Doctor Who* itself. Issue 100 in 1985 coincided with the announcement that BBC1

controller Michael Grade was taking the series off the air. Issue 200 was published in 1993, Doctor Who's own 30th anniversary – one that promised a Special episode... which then, er, spectacularly didn't happen. Even Issue 300, in early 2001, saw

then-editor Alan Barnes trying to keep everyone in good spirits – despite the obvious lack of the TV programme we all love.

So for once, the timing is right! As **DWM** reaches Issue 400, *Doctor Who* itself is just about the biggest thing ever invented in the history of everness. Ever. **DWM** meanwhile, couldn't be in better health (we've broken the record for

biggest-selling issue three times in 2008 already), so we thought we'd let our hair down slightly for a bit of a celebration.

Cos the one thing we try to do with **DWM** is to make it as big and bold

and colourful as the TV series it celebrates. We all know that *Doctor Who* is the best TV series in the world – that goes without saying. That's why you're reading this magazine. And this magazine... well, I might be biased as its editor, but who cares! It is the best magazine in the world. It really is.

Doctor Who and **Doctor Who Magazine**. Joined at the hip. Record breakers, both.

Because it's at times like this I realise what a positive impact this magazine has had on my life the friends I've met, the choices I've made, the life I'm living – all because I picked up that first issue of **Doctor Who Weekly** on that long ago Thursday in 1979.

From the letters we've received over the last couple of months, I know I'm not alone. Whether the Journey started for you 29 years ago, or whether it was just last month, **DWM** has made a difference to all of us.

Wishing you the very happiest of
Times and the very best of Places.

PRODUCTION NOTES

Executive producer **Russell T Davies** writes exclusively for **DWM** about his trip to Stratford to see *Hamlet*...



LL IS QUIET, in Old Cardiff Town. Barely an Auton stirs in the breeze. It's the first summer since 2003 without

Doctor Who in production, and blimey, it's strange. No monsters. No deadlines. No emergency phonecalls at 4am... hey, this is great! And what better time for a works' outing?

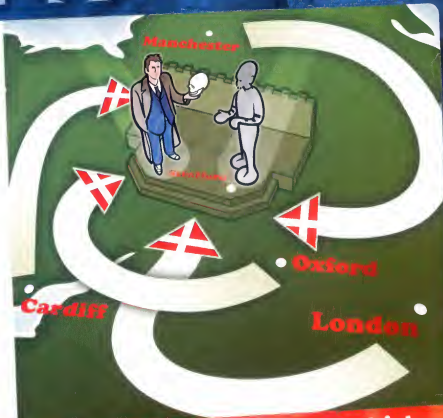
Saturday 16 August, and we're off to see *Hamlet*. I'm coming from Cardiff; Julie and Jane Tranter are coming from London and Oxford; Phil's coming down from Manchester. Destination: Stratford! Julie says, "We're like arrows converging in the *Dad's Army* titles." I've never been to Stratford, and never seen an RSC Production, which at my age, is rather shameful. But it makes me twice as excited!

As the lights go down, Jane Tranter whispers, "In today's performance, the part of *Hamlet* will be played by..." and we have a moment's sympathy for the understudy, but that's the last whisper for hours, cos there he is! David! *Hamlet*! The Prince of Denmark! Live on stage! And listen, I'm not gonna write a review here – though wouldn't you love to see a five-star **DWM** quote on the posters? – but David says he's not reading any reviews 'til it's over, and since he reads this magazine faithfully, I can't sneak under his radar. Except... oh, to hell with it, it's bloody brilliant. Surprisingly funny. Amazingly clear. And maybe I'm biased, but David is just dazzling. He seems young, he seems old, he's test, he's wild, he's detailed, he's honest, he's heartbreaking. I don't need to have seen *Hamlet* before, I cannot imagine better than this.

But never mind that, back to me! Because when the interval comes, I'm swamped. There seem to be dozens of fans – mostly women – who've come to see David, but will accept me as a substitute. Wise ladies. Though perhaps there's something they should know I keep it so secret, it's true. But I sign programme after programme, and end up saying a litany of "Thank you for coming, so glad you enjoyed it, do come again." Jane is hooting. "You're acting like it's your show!"

And then, after it's over, we're whisked backstage, and there's David, the real David! We haven't seen him for months! (Apparently, as the dressing room door opens, Patrick Stewart – who's magnificent as Claudius – walks past us. But none of us notices him, cos we're all eyes on David! Sorry, sir!) Of course, I have a few notes on

the production.
1) Perhaps he could step out of the TARDIS at the beginning, to a round of applause.



"After the show's over, we're whisked backstage – and there's David! We haven't seen him for months!"

2) They could have a skull made of metal and call it YOR-1k.

Stewart beams in, but he could sit in a wheelchair and use Cerebro to discover exactly what happened in England.

David smiles and nods. I'm sure all these notes will be acted upon. Julie's then got a present for David, an early copy of the book I've written with Benjamin Cook. He asks me to sign it. So I'm standing there with RSC's *Hamlet*, and I autograph something for him. Why is Jane beside herself with laughter?

Then we all go for a drink and a meal (the menu has "pork tornado") and a good old catch-up. And this is where you might wish you were sitting on the table next to us, cos many a spoiler lies about. I tell David that the treatment for 4.15 contains the words 'jewel', 'fly' and 'chamber' (because, yes, I really do talk like *Production Notes* in real life) and that the 4.16 treatment contains the words 'oxygen', 'probe' and 'tree'. And that we've already cast two huge parts, which has us all skipping with glee (because, yes, I really do skip in real life).

But then, to hell with *Doctor Who*, we sit and chinwag and talk about life and love and pork tornadoes, cos the last time we got the chance to do this, all of us together, without a schedule hanging over us, was, well, never. Literally, never.

And as we head off into the night, I reflect that I'm so lucky, and so proud, to know actors like this. A couple of weeks earlier, Julie and I had gone to see Catherine Tate in *Under the Blue Sky* at the Duke of York's Theatre; another blazing, bold, spellbinding performance, another fantastic actor who's given everything to this lovely old show of ours, her dressing room scattered with fan letters and Donna dolls, and Ood. And I remember, when I was a kid, and went to the theatre, I'd always open the programme and scan the actors' blogs to see if they were ever in *Doctor Who*. When I was a kid? Naah, I've done it ever since, all my adult life! And if I didn't recognise the name, I'd wonder, "Who were they then?" and go home and look it up. Ah, a *Sensoritel*! And now we've got a whole new generation of actors' names, a whole new list of CVs, a whole new pile of theatre programmes containing the magic words *Doctor Who*, at the RSC, in the West End, at regional theatres all over the land. And those names might just pull in people who'd never normally go to the theatre, people who will have their eyes opened to something wonderful and powerful and new. Something which actually makes you a better person, for having seen it.

I know that's true, cos it happened to me. For the rest of my life, I'll be able to say about the famous 2008 *Hamlet*, starring David Tennant: I saw it. I was lucky. I was there. 

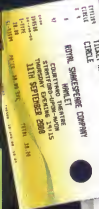


Illustration: BEN MORRIS



All the latest news
from every corner of
the *Doctor Who* universe...

**EXCLUSIVE!
SPECIALS NEWS!**

Here come the girls!

The BBC Wales production team reveals to **DWM** the names of the two new producers taking over for the four 2009 *Doctor Who* Specials...



for the programme, following the departures of Phil Collinson and Susie Ligat.

Executive producer Julie Gardner tells **DWM**, "The role of producer of *Doctor Who* might well be one of the most sought-after in the industry, and we're delighted to announce not one, but two names, for next year's Specials. Tracie Simpson, our long-standing Production Manager, will become Producer of three episodes, while one will be produced by Nikki Smith, who took that role on the second series of

s the scripts are being written for next year's *Doctor Who* Specials, (the first, for broadcast at Easter 2009, is written by Gareth Roberts and Russell T Davies; the second is written by Phil Ford and Russell T Davies; while the remaining two Specials are written by Russell T Davies alone), the production team has revealed to **DWM** the names of the new producers

The Sarah Jane Adventures. Both women have worked with us closely for a long while, and I'm delighted that the TARDIS is in such safe hands."

Doctor Who showrunner Russell T Davies explains further: "This is where the production system at Upper Boat really pays off, when we can move such key talent into the right positions. Both Tracie and Nikki are brilliant, and I can't wait to work with them. As for who's producing which episode, the numbers get complicated, so stand by Series Five belongs to Steven Moffat, so all the Specials are still numbered with a 4 at the start. For example, the Christmas 2008 Special, which is already in the can – produced by the wonderful Susie Ligat – is officially designated 4.14. So the next four Specials, to be shot in 2009, will be 4.15, 4.16, 4.17 and 4.18. Tracie will be the Producer of Episodes 4.15, 4.17 and 4.18, while Nikki'll be the Producer of 4.16. Trust me, I'll make sense when you see it! Though if the numbering drives us bananas, we reserve the right to invent something else! But even though pre-production won't officially start for a while, the writing has started, and we're already having detailed conversations with the Design Department, so you could say that work has begun..."

WE SPEAK TO TRACIE AND NIKKI ON PAGE 6 >>



Tracie Simpson with David Tennant.



Nikki Smith – moving from *SJA* to *Doctor Who*.

"Both Tracie and Nikki have worked with us for a long while. The TARDIS is in safe hands!"

**ALSO
INSIDE!**



>>> NEW PRODUCERS SPEAK!
LATEST NEWS ON THE SPECIALS



>>> TORCHWOOD THREE!
SPIN-OFF SERIES NEWS



>>> WIN A TRIP TO THE TARDIS!
YOUR CHANCE TO GO ON SET



All the latest news from every corner of the *Doctor Who* universe...

EXCLUSIVE!

» Meet the Story Book writers!



There's an opportunity to meet the writers behind the *Doctor Who* Storybook at 1pm on Saturday 4 October. James Moran, Keith Temple, Gareth Roberts, Clayton Hickman, Jonathan Morris and Gary Russell will be

signing copies of the book, which is out now price £7.99, at Forbiddan Planet, 179 Shaftesbury Ave, London, WC2H 8JR. Entry to the signing is free. Please note that all guests appear subject to work commitments.

» Books News



The next *Doctor Who* book in BBC Books' *Quick Reads* series will be *The Sorcerer's Apprentice* by Jacqueline Rayner, featuring the Tenth Doctor, and will be released on 26 February 2009, price £3.99. Meanwhile, Spring

2009's novels are confirmed as *Prisoner of the Daleks* by Trevor Baxendale, *The Silken Exorcism* by Simon Guerrier and *Judgement of the Judoon* by Colin Brake.

» Iris Returns!

Transpopular adventures Iris Wildthyme, who first appeared in the 1998 *Doctor Who* book *The Scarlet Empress* by Paul Magrs, returns in four new audio adventures across time and space. Each of the releases affectionately pastiches a different decade in *Doctor Who*, from the 1960s to the 1990s.

Former *Doctor Who* companion Katy Manning (who played Jo Grant in the 1970s)



Katy Manning and David Benson.

plays Iris while David Benson plays her plucky and witty companion, Panda.

The series will be available as four single-CDs, released monthly from February 2009. The first release will be *The Sound of Fear* by Mark Michalowski. This will be followed by *Land of Wonder*, by 'Is' creator Paul Magrs, *The Two Isles* by Simon Guerrier and finally *Invasion of the Pandors* by Mark Magrs (brother of Paul).

Paul Magrs tells **DWM**, "It is blissful to have Katy and David back, reprising these roles so deftly, with such effectiveness and effortless ease. Everyone seems to love these characters and I couldn't be more cockyabout! It's time to get back aboard that magical double-decker bus!"

» Doctor Who's new producers speak out!

Hello Tracie! Welcome back to Doctor Who. You've already been a production manager and left the series once – what persuaded you to come back?
"Absolutely NO persuasion was needed. I wept buckets when I left *Doctor Who* and jumped at the chance of getting back onboard."

What do you think your biggest challenges will be as producer of three Doctor Who Specials?
"Filling Phil Collinson's shoes and mastering that Mancunian accent will be hard, but I will enjoy every challenge the Specials throw at me."

When will you be starting your new job?

"Pre-production in November, in order for us to start shooting mid-January 2009."

What can you tell us about the episodes you'll be producing?

"I can't wait to start talking storylines/scripts with Russell and Julie – how exciting! The Specials will be awesome."

What memories of Doctor Who do you have from when you were a child, and do you have a favourite Doctor Who story?

"Jon Pertwee, 1972 – as seen from my cot! Like everyone else on the planet, I watched the Daleks from behind the sofa. I then completely freaked out when I first encountered a Dalek face-to-face, filming their return for our 2005 series, in the bowels of the Millennium Stadium. My favourite *Doctor Who* story was a recent episode – *Turn of Mind*. I'm just being sentimental because that was the last programme I worked on!"

Finally, what are you most looking forward to as you become Doctor Who's 12th official Producer?

"I am so looking forward to every aspect of the job – working more closely and creatively with Russell and Julie, waking up at 6am, hugs with David Tennant, the TARDIS Meetings, the whole experience!"



New producers Tracie Simmon and Nikki Smith.

Hello Nikki! Welcome to Doctor Who. You're no stranger to the BBC Wales team, as producer of The Sarah Jane Adventures. Was it a no-brainer when you were offered the Doctor Who job?
"Absolutely! I'm still pinching myself!"

When will you be starting your new job?

"Dates are still being finalised, but around December/January."

How do you think that producing Doctor Who will differ from producing The Sarah Jane Adventures?

"The scale of production and profile of the show are both so much bigger with *Doctor Who* than I'm expecting plenty of fresh challenges all round. Handling the media interest will probably be the biggest difference to *Sarah Jane* which gets more modest attention."

What can you tell us about the episode you'll be producing?

"Russell and Phil Ford are a dream team of writers who are brilliant at combining action/adventure with warm character stories. I was on the edge of my seat reading the outline!"

What memories of Doctor Who do you have from when you were a child, and do you have a favourite Doctor Who story?

"I was a bit of a scaredy-cat so my biggest memory is hiding behind the sofa! Really hard to pick a favourite story – the thing I love about *Doctor Who* is the variety – but I do think the Series Four finale will be very hard to top. I was bowled over by the amount of nail-biting story twists combined with beautifully touching character moments."

Finally, what are you most looking forward to as you become Doctor Who's 12th official Producer?

"Am I really nervous? I'll still fill my office with four-leaf clovers and horseshoes at once! But I'm most looking forward to working with the fantastically talented cast and crew..."

» Torchwood: Children of Earth begins recording...

The third series of *Torchwood*, the popular spin-off from *Doctor Who*, is currently being recorded in Wales, and more details about the production have been revealed. The five-part series, starring John Barrowman, Eve Myles, Gareth David-Lloyd, Kai Owen and Tom Price is called *Torchwood: Children of Earth*, and is due for transmission over one week in Spring 2009. The story will see Captain Jack and his team engaged in a battle for the future of the human race, against the fiercest force they have encountered...

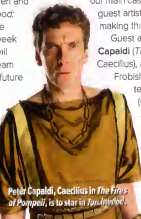
Executive producer Russell T Davies says, "The new series of *Torchwood* is hugely bold and promises to be bigger and better than ever

– the audience is in for an amazing ride. This series is one big serial and the most ambitious story we've ever made, and we've got plenty of surprises in store."

Fellow executive producer Julie Gardner adds, "We hope to make *Torchwood* a gripping and surprising TV event with storylines that push our team into greater danger and sacrifice. Joining our main cast are some fantastic guest artists who will only add to making this unmissable TV."

Guest artists include **Peter Capaldi** (*The Fires of Pompeii*'s Caecilius), as civil servant Mr Frobisher, who is hiding a

terrible secret, **Paul Copely** (*Coronation Street*, *The Bill*) as Clem, a survivor haunted by his past, and **Liz May Brice** (*Bod Girls*) as a cynical cover government agent, determined to expose *Torchwood*. More news soon...



Peter Capaldi, Caecilius in *The Fires of Pompeii*, is to star in *Torchwood*.

» Hat Trick of Hugo Awards!

The list of trophies won by *Doctor Who* grew bigger in August, as the series received two more prestigious awards. On 9 August, in Denver, Colorado, writer Steven Moffat

collected a Hugo for the third year running, for his popular 2007 story *Bliss*.

Steven tells **DWM**, "My third Hugo! Three rockets! I thought it might be a record – turns out the record is 29. So I've cancelled the t-shirt! and the parade, and apologised to my neighbours about the singing and the specially invented tribal war dance. My only real regret is the goat – but which of us hasn't done an inappropriate blood sacrifice in a moment of hilarity?"

"Paul's *Human Nature* came second, by the way – which means *Doctor Who* RULES TELEVISION and we can all look forward to a long and fabulous future! Except goats, if I'm feeling a bit spontaneous again."

Thank you, Steven. Later in August, *Doctor Who* was named best programme of 2008 at the annual Edinburgh International Television Festival – the second successive year it has won this award.



Steven needs a bigger shelf.

» DVD update

Cue to a last-minute change of schedule, Zientertain's DVD of *The Trial of a Time Lord* has been put back to Monday 29 September. In its place, *The War Machines* was released a month earlier than originally planned, on Monday 25 August.



The Complete Fourth Series box set, due for release, on 17 November, will come with a wealth of extras including *Confidential* cut-downs and commentaries.

Zientertain's Head of

Marketing, Matthew Parkes tells *DWM*, "The Series Four set has the most stunning packaging we've done to date. The extras include *The Journey So Far*, a wonderful retrospective of the last four series, and David's video diary features him turning on Blackpool Lights, which is absolutely hilarious!"

Meanwhile, extras for BBC Children's DVD of the forthcoming box set of *The Sarah Jane Adventures – The Complete First Series*, due for release on 10 November, have been announced. They include trailers, interviews, photo gallery, outtakes and clips from *Blue Peter*.

EXCLUSIVE!

» The Abominable Snowmen and The Krotons come to CD!



The Doctor is delighted by the next BBC Audio release.

The releases of *Doctor Who* Classic Novel readings for 2009 will kick off in February with a Second Doctor adventure, *Doctor Who and the Abominable Snowmen*, written by Terrance Dicks and read by David Troughton. Michael Stevens, commissioning editor at BBC Audiobooks tells *DWM*, "It's already in the can, and I think people are going to adore David's interpretation of the characters – especially, of course, the Second Doctor as originally played by his father, Patrick. It sends shivers down the spine!"

Meanwhile, Frazer Hines recently recorded linking narration for the TV soundtrack of another Second Doctor

story, 1968's *The Krotons*. This title will be published on 13 November, and includes a 20-minute bonus interview in which Frazer talks about the making of the original 1968 story and his long association with *Doctor Who* generally.

Also recently in the studio, Elisabeth Sladen recorded two new *Sarah Jane Adventures* audio originals for release in November, *The Ghost House* by Stephen Cole and *The Time Capsule* by Peter Anghelides, in London on 29 August.

Next month, BBC Audio will release *Doctor Who – The New Adventures*, collecting together the previously released talking books *The Mony Hands*, *Snowglobe 7* and *Martha in the Mirror* in a newly-packaged box set.



Frazer Hines records the links for *The Krotons*.

» New DWAs

Doctor Who Adventures, the weekly magazine for younger fans, has told *DWM* of some of the upcoming surprises in store for readers. Issue 82 is a bumper issue containing poster, monster postcards and stickers. It's also got an exclusive Sarah Jane Adventures pull-out magazine with interviews with the cast. Issue 83 comes with a sonic screwdriver pen and TARDIS post-it notes and the first of a series of 'past Doctor' photostories. Issue 84 has a psychic paper set and features an interview with Elisabeth Sladen, and issue 85 comes with a Dalek flirfax and an interview with the actress who plays CAL. The mag is available from newsagents priced £2.10.

» CIN 2009

The BBC Press Office has told *DWM*, "For this year's *Children in Need*, *Doctor Who* will be hosting a fantastic one-off event to help raise money for disadvantaged children and young people in the UK. It's too early to give too much away but keep your eyes peeled for more information."

More news on this next issue.



has a **new website!**

www.tenthplanetevents.co.uk



Doctor Who & Torchwood Conventions

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» In the Shops

Your guide to the upcoming Doctor Who DVDs, CDs, books and magazines...

September » THURSDAY 25

Book *The Writer's Role* [by Russell T Davies and Benjamin Cook] BBC Books £30.00
Book *The Time Traveller's Almanac* [by Steve Tribe] BBC Books £14.99

Mag *Doctor Who Adventures* #83 BBC Magazines £2.10

» MONDAY 29
DVD *The Trial of a Time Lord* box set [Sixth Doctor, Peri and Mel] Zientertain £49.99

» ALSO THIS MONTH
Audio Drama *CD Time Reef* [Fifth Doctor, Nyssa and Brewster] Big Finish £14.99

October » THURSDAY 2

Books *Reckoned: Almost Perfect* [by James Goss]; *Reckoned: Pock Animals* [by Peter Angelides]; *Reckoned: Shippoint* [by Phil Ford] BBC Books £6.99 each

» THURSDAY 9
Audio Reading *CD The Forever Frog* [Tenth Doctor and Donna, read by Catherine Tate] BBC Audio £9.99

» THURSDAY 16
DWM 401 Panini £3.99

» ALSO THIS MONTH
Audio Drama *CD Brotherhood of the Daleks* [Sixth Doctor and Charley] Big Finish £14.99

Audio Drama *CD The Stage Plays: Seven Keys to Doomsday* [Trevor Martin as the Doctor] Big Finish £14.99

Audio Drama *CD Companion Chronicles: Empathy Games* by Nigel Fairs [Nigel Platt] [leela] Big Finish £8.99

Mags *Doctor Who Adventures* #84-88 [every Thursday] BBC Magazines £2.10 each.

November » MONDAY 10

DVD *The Sarah Jane Adventures: The Complete First Series* BBC Children's DVD £24.99

» MONDAY 17
DVD *Doctor Who - The Complete Fourth Series* box set [Tenth Doctor and Donna, Rose, Martha, Jack, Sarah] Zientertain £59.99

All release dates are subject to change, and all prices are RRP.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who's* movers and shakers have been up to away from the series...



■ DOCTOR IN MANHATTAN?

David Tennant, having received plaudits for his performance in the RSC's *Hamlet*, could possibly perform the role in New York, according to director Gregory Doran. A clamour for tickets to the London transfer was expected when general public bookings opened on 12 September. Following last issue, David was named 'Greenest Star on the Planet' for hybrid car ownership and actively encouraging eco-friendly behaviours. BBC Four has aired reruns of *Tokidoki*. Over the *Asylum* and *The Chatterbox Affair*, **Catherine Tate** busily promoted *Under the Blue Sky*, including appearances on *This Morning*, *Steve Wright and Womans Hour*. Tennant went to see the play on 7 August with **Georgia Moffett**, star of BBC Three's *Spooks*: Code 9.



Georgia Moffett as Kylie in *Spooks*: Code 9.

■ BARROWMAN SINGS

John Barrowman's new CD, *Musical Music*, mixing musical theatre, pop and C&W, arrives on 24 November. It's preceded by single *What About Us?*. He hosted *Andrew Lloyd Webber's Birthday* in the *Park* on 14 September for broadcast by Radio 4 on 10 October. Barrowman and **Russell T Davies** attend *The Times Cheltenham Literature Festival* at Cheltenham Racecourse on 12 October. Barrowman, now unlikely to appear in *Barnum*, has worked with the BBC on a pilot Saturday night entertainment format for next year.

■ SHERLOCK CLONES

Steven Moffat, who replaced **Russell T Davies** as an Edinburgh International Television Festival speaker on 23 August, has written an episode for a modern take on *Sherlock Holmes*, as has **Mark Gatiss**. Should it go beyond

pilot stage a 2009 BBC series may result, with Gatiss as executive producer. Gatiss plays Colonel Black in BBC Three upcoming comedy series *Clone*.

■ COCKPIT CHRIS

Christopher Eccleston plays Amelia Earhart's navigator Fred Noonan in *Amelio*. He's also Doctor Laser Rage in the next series of *The Sarah Silverman Program*. Heroes showrunner Tim Kring has said he would like Eccleston back as Claude Rains if his schedule allows.

■ NOEL IN THE DOGHOUSE

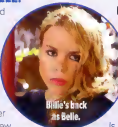
Noel Clarke plays Mikey (no relation) in forthcoming comedy horror flick *Doghouse*, with **Mary Tamm** as conservative MP Meg Nut and *The Shakespeare Code's* **Christina Cole** as Candy. Noel will write, direct and star in \$15 million sci-fi thriller *Ward* in which 83 passengers disappear from a London Underground train. (Is it a sequel to *The Faceless Ones?*) Both Noel and **David Tennant** recently featured in *The Stage*, and Noel made the cover of *Time Out*.

■ BRITAIN BRITAIN BRITAIN!

Tom Baker narrates *Little Britain USA*, which HBO launches on 28 September. The six episodes will subsequently air on BBC Two. **Lalla Ward** and her dog Pamba reached the finals of the *James Whitelaw and Association of Pet Dog Trainers* *Tails of Achievement Awards* due on 13 September. **Peter Davison** plays John Ingram in new three-part ITV Sally Wainwright drama *Unforgiven*.

■ BILLIE BABY BELLE!

Billie Piper has discussed her pregnancy with magazines such as *Closer*, *OK* and now *Slender*. Series Two of ITV2's *Secret Diary of a Call Girl* starring Billie as Belle/Hannah has arrived, with the character also featuring in a racier new ITV2 promotional ident.



Billie's back as Belle.

■ MAKE NOISE FOR COLIN!

Colin Baker tours in Michael Frayn's *Noises Off* from 10 September as drunken ham actor Selsdon Mowbray. Venues to 18 October are: Brighton Theatre Royal (08700 606650), Newcastle Theatre Royal (08448 112121), King's Glasgow (08700 606648), Oxford

Playhouse (01865 305305) and Woking New Victoria (08700 606645). More to follow. Colin and **Louise Jameson** perform together in *Love Letters* at the Turbridge Wells Trinity Theatre on 5 October (01892 678678). Early dates for **Nicole Bryant's** *Don't Look Now* tour were cancelled. The run begins in September taking in Colchester, Stevenage, Windsor, Poole, Crewe, Worthing, Darlington and Cheltenham.

■ SYLV'S LOLLIPOP



Sylvester McCoy as the Lollipop Man in *Doctors*.

Sylvester McCoy is to appear in an episode of *Doctors*, playing a character who once starred as a time-travelling alien in a 1980s kids' show called *The Lollipop Man*, but now spends his time recording DVD commentaries and attending conventions. According to writer David Semple, the episode "does for Sylvester what Extras did for Les Dennis". It can be seen on BBC One on 13 October. Sylvester tours in the Carl Rosa production of *The Mikado*, visiting Richmond Theatre (08700 606651), Birmingham Alexandra (08706 077533), Windsor Theatre Royal (01753 853888), Newcastle Theatre Royal (08709 055060), Malmesbury Festival (01684 892277) and Chichester Festival (01243 781312).

■ QUICKIES

Billie Piper, **Russell T Davies** and **Jean Marsh** were the latest interviewees for ITV3's *Dromo Travels*. *The Devil's Whore* featuring **John Simm** as Edward Sexby is in Channel 4's *Autumn Line-up*. **James Strong** is lead director on *Hustle Series Five*. **Dan Zeff** is directing 90-minute BBC drama *Consuming Passions* about publishers Mills & Boon. A lifetime achievement award for **Waris Hussein** forms part of Bradford's National Media Museum's Bite the Mango Film Festival (19 to 25 September). **Peter Purves** and **Deborah Watling** are both working on autobiographies with a second volume on the way from **Anneke Wills**. <»



EXCLUSIVE COMPETITION!

Your chance to visit the set of Doctor Who!

Co YOU want to report for DWM from the set of Doctor Who? In an exclusive competition to celebrate our 400th issue, and with the kind permission of BBC Wales, we're giving one lucky reader the once-in-a-lifetime chance to visit the Doctor Who set, for the filming of one of next year's Specials. It's access-all-areas, of course, as you'll be writing for DWM! You'll hang out with the cast and crew, watch the filming from behind the scenes, and write your own report of the day for a forthcoming issue of DWM.

To be in with a chance to win, we'd like you to tell us – in no more than 400 words (because it's our 400th issue, geddit?) – what Doctor Who means to you. You can take any approach you like, but the judging panel will be looking for the most interesting, well-written and original entry. The panel will consist of DWM editor Tom Spilsbury, DWM assistant editor Peter Ware, and DWM reporter Benjamin Cook.

After you've read the Terms and Conditions, send your entry along with the coupon below (no photocopies, please) to:

"I want to be a DWM Reporter!"
Doctor Who Magazine
Brockbourne House
77 Mount Ephraim
Tunbridge Wells
Kent TN4 8BS

Entrants must be 11 years old or over. The winner will be permitted to bring one other person with them to the Doctor Who set. (If the winner is under 18, this must be a parent or guardian.) Don't forget to include a daytime phone number, as the winner will be notified shortly after the competition has closed. The best six runners-up will win a year's subscription to DWM and have their 'What DWM means to me' essays published in a future issue.

Now, get writing... and good luck!



DOCTOR WHO
MAGAZINE

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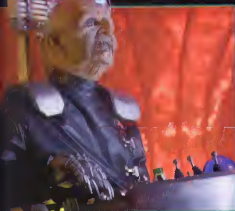
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Entries must be received by noon on Thursday 13 November 2008. Entrants must ensure that their 'What Doctor Who means to me' essay is entirely their own work, and that they attach this coupon from DWM 400. Photocopied coupons will not be accepted. Only one entry is allowed per person. The decision of the judging panel is final, and the prize is non-transferable. The prize includes travel and accommodation. The winner's set visit will take place at some point in 2009, depending on filming schedules and at the discretion of Doctor Who Magazine and BBC Wales. The competition is open to residents of the United Kingdom only. Entrants must be 11 years old or over by the closing date of 13 November 2008, and under-18s must be accompanied on set by a parent or guardian. This competition is not open to employees of Doctor Who Magazine or the BBC, the printers or anyone else connected with Doctor Who Magazine, the BBC, the printers and their families. No responsibility can be accepted for postal entries that are lost or damaged. Doctor Who Magazine will not enter into any correspondence.

NEXT TIME...



EVIL MASTERMIND!

Good news for fans of mad megalomaniacs everywhere! DWM 401 stars Davros, creator of the dreaded Daleks. We take a close look at the life and times of the evil genius and also speak to the people who've realised his latest appearance in Doctor Who. And that's not all! The Fact of Fiction examines Davros at his Machiavellian best, as it reveals all you'll ever need to know about 1984's Resurrection of the Daleks...

PIECES OF EIGHT

Doctor Who returns for a new series of adventures on the radio! DWM talks to the people behind the latest audio adventures for the Eighth Doctor.

BACK TO BANNERMAN ROAD

The Sarah Jane Adventures is back on TV! DWM goes behind-the-scenes for exclusive coverage of the brand new series...

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Can the Doctor save Majenta Pryce from the horrors of the Space Guls? Find out in Part Two of our comic strip, *Thinktwice*, written by Dan McDaid with art by Martin Geraghty.

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A new Doctor! Brand new titles! And the return of an old enemy... Join the Time Team as they watch the Seventh Doctor's very first appearance in 1987's *Time and the Rani*.

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» Time Reef

WRITTEN BY Marc Platt | **STARRING** Peter Davison, Sarah Sutton, John Pickard | **AUDIO DRAMA** Big Finish | **OUT** September 2008
PRICE £14.99 | **AVAILABLE** www.bigfinish.com

arc Platt's been a busy chap recently – providing at least a couple of scripts for the Doctor Who audio adventures each year. Coming almost simultaneously with his latest Companion Chronicles story *The Doll of Death* is the latest

Fifth Doctor audio adventure, *Time Reef*. "With each new story," Platt reveals, "I have to find what the theatre director Nicholas Hytner once called 'the right world'. It's the characters as much as the story concept that provide the complexity, mainly because characters start going off to do their own thing rather than what the writer planned. The 'right world' is a comparative doddle in an Earth-bound location, either contemporary or historical.

"Once I know how the place works, then the story fits in. It's the Robert Holmes principle – flesh out the past and stir in a few grisly jokes. On *Time Reef*, the 'desert island' idea had been knocking round my head for a while, but the characters are new for the new story – all a bit Ancient Greeks in Space. The 'Greek-style' heroes have



their codes of honour and a list of past victories, plus a time-going galley complete with a flock of goats for sacrificial and culinary purposes. Lady Vuyoki, from the other end of time, has her own pampered and decadent cultural roots. So that's two worlds – and then there's the tiny world of the *Time Reef* they are all stuck on, and the weird Ruk creature that crawls across its surface. And, much to the Doctor's annoyance, there's the story of what Brewster has really been doing with the stolen TARDIS and what else he stole in the process."

Some of the writer's previous audio scripts have been among the most accomplished in the range – most obviously the Cyberman adventure *Spore Ports*. Is it tricky to follow up such a widely-acclaimed success? "There's always the 'rabbit in the headlights' bit," Platt agrees, "unable to scramble out of the road as the deadline hurtles towards me. If my previous story goes down

IN A NUTSHELL...

DRAWN BY THE SIREN CALL OF A DISTRESS BEACON, THE TARDIS crash-lands on an uncharted time reef. However, the Doctor, Nyssa and Brewster are not alone. A crew of returning war heroes have been similarly shipwrecked, as has the mysterious Lady Vuyoki. And something else... a thing of darkness which crawls across the surface of the reef hunting for prey: the Rukit!

TIME REEF is available on Double CD, priced £14.99 (\$15.50 overseas) inc. p&p, and is also available for download. **CHEQUES** PAYABLE TO: Big Finish Productions, PO Box 1127, Maidenhead, Berks, SL6 3LW. **CREDIT CARD HOTLINE:** 01628 824102
EMAIL: mailorderenquiries@bigfinish.com

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well, there'll be a sigh of relief, followed by the knowledge – or panic! – that I've used up that idea now and can't do it that way again. Anything else can spark off an idea – Volhlo came from termite mounds in Madagascar, *Skull of Sobek* from Egyptian hieroglyphics, *Doll of Death* from Pollock's Toy Museum – and then you just slot the Doctor Who bits in. But it never gets boring."

Was Platt involved in the ongoing development of the ongoing 'Thomas Brewster' story arc into which *Time Reef* slots? [Audio script editor] Alan Barnes asked for a Fifth Doctor, Nyssa and Brewster story – his brief was 'off Earth, sci-fi-ish... a bit peculiar would be good'. I quite like having parameters thrown at me like that! I had both Jonny Morris' and Paul Magrs' Brewster scripts to work from, but the rest was up to me. I wasn't given a specific direction to go in with the Brewster character. Besides which, Thomas Brewster is such a great character – huge fun to write with all his Dickensian colloquialisms and a real needle in the Doctor's side. He's sad, cheekily sharp, selfish and so out of his depth. Nyssa's patience is sorely tried and the Doctor is just about ready to throttle him. John Pickard manages all that with tremendous style and makes Brewster rather endearing too." And not without a sense of humour, either...

"I never set out to write 'comedy' as such," Platt muses. "The funny bits tend to emerge from the situation. I guess I find life can be a bit macabre and finding that funny is my way of coping, but it also gives the characters more depth and makes them more sympathetic. I also have this habit of turning things on their heads. Lady Vuyoki in *Time Reef* is the archetypal defenceless princess stranded on a rock – like Ariadne deserted by Theseus – but you soon discover that in Vuyoki's case, there might be a good reason why she was stranded, and maybe it's better to have left her well alone. Poor Thomas Brewster is, of course, utterly besotted... but Nyssa isn't fooled for one minute!"



Nicholas Farrell Jones
Sarah Sutton and Peter
Davison for *Time Reef*

"We discover the story of what Brewster has really been doing with the stolen TARDIS..."

AUDIO PREVIEW

They're back! Catherine Tate reads a brand new adventure for the Doctor and Donna. **David Darlington** finds out more...



IN A NUTSHELL...

WHEN THE DOCTOR AND DONNA ARE FORCIBLY DIRECTED TO A VAST network of residential apartments floating in space, their struggle to escape becomes a matter of life and death, as they encounter peril after peril on the many floors of the Edifice...

Who story is what keeps them linked but each story can explore different ideas and situations and the music should reflect this too."

"Simon Hunt has created a brilliant aural backdrop for the Doctor and Donna's travels through the mysterious Edifice," Stevens continues. "It's chock-full of weird and wonderful characters whose paths the Doctor and Donna cross. There are some hugely entertaining cameos in there, one of my favourites being Eedee, the old lady from next door – paisley housecoat, hairnet, and small, twitching antennae!"

"The first thing I do," Hunt reveals, "is set a tone for the entire score. I'll sit down with Kate after having read the script and we'll bounce ideas off each other. Is it character-driven or set-piece-driven? I don't do much composing until after the voice has been recorded, because that way you'd end up writing loads of stuff that didn't match the narrator's voice. For example with *Pest Control*, David's voice lent itself to having big drums, big action set pieces – but Catherine's delivery is totally different, so we're exploring using textures of sound, swells and crescendos instead, to create brooding atmospheres. I like to keep things fairly impressionistic with the music, to 'suggest' moods and ideas to the listener rather than make it too literal. Remember when you were read to, as a kid? The words go in and your imagination then takes that and builds a whole world out of it. That's what we're trying to do here..."

"We are very lucky to work on great scripts," Kate Thomas concludes, "and we get to flex some creative muscle with these audio *Doctor Who* originals. It's a real thrill to be creating something brand new!"

"If people are interested in hearing how these titles are made," adds Michael Stevens, "a search under 'BBC Audio Behind the Mic' at www.itunes.com will bring up a free 30-minute podcast chat about the making of *Pest Control*." <E>

>> The Forever Trap

WRITTEN BY Dan Abnett | READ BY Catherine Tate | AUDIO READING BBC Audio | PRICE £9.99 | OUT 9 October 2008

Following hot on the heels of the recent *Pest Control* comes the second in BBC Audiobooks' strand of original audio fiction, *The Forever Trap*. "I'm really pleased to say that *Pest Control* has been a success," beams executive producer Michael

Stevens, "very well received by listeners. We'd commissioned *The Forever Trap* before we knew that, though: *Pest Control* kicked off a programme of original audio stories that is planned to run through 2009 and, hopefully, beyond."

The Forever Trap has been written by Dan Abnett, who's done this sort of thing before. "BBC Audio had brought out a CD abridgement of my *Torchwood* novel *Border Princes*," says Abnett, "and off the back of that, they commissioned an original *Torchwood* story *Everyone Says Hello* from me, which was read by Burn Gorman, and which was one of their first forays into exclusive, 'written for audio' pieces. Michael Stevens liked *Everyone Says Hello*, and asked if I'd like to do the same thing with *Doctor Who*. I, needless to say, jumped at the chance. It turned into most fun I've had with a commission for ages – a delight to work on from start to finish, probably because of the freedom from the anchor of continuity, and because writing 'in character' for Tennant and Tate is such a giggle."

Catherine would seem to be an obvious choice to read the story (David Tennant having read *Pest Control*), being not only the most recent companion but playing a character who, it seems, might have a limited shelf-life in terms of such spun-off projects, given how she was written out of the TV show.



"Catherine has an amazing range of voices," observes the project's producer, Kate Thomas, "and you won't be surprised to hear that she is spot on at mimicking David's distinctive delivery. There are lots of fantastic alien voices too – we were busy in that recording studio!" Given that this range is

"Catherine Tate has the most amazing range of voices – her David Tennant is spot on!"

now a definite ongoing series, to what extent do the producers strive to make each release aurally distinctive? "Every new release is approached as an entirely fresh adventure," Thomas explains, "so that we can create an atmosphere specific to each story. As we are working in the 'theatre of the mind', we have lots of opportunity to layer sounds to create the backdrop. David and Catherine's performances are terrific on their own, so we have the job of enhancing them – and a great pleasure it is too!"

"I think it's important for each of these stories to have their own sound," composer Simon Hunt points out, "so that's what we do. We're scoring each story based upon what we think works for that individual script rather than rehashing old cues. Personally I wouldn't want *The Forever Trap* to sound like *Pest Control 2*. The fact that it's a *Doctor*



Catherine Tate reads *The Forever Trap*

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GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com



"DWM filled a Doctor Who-shaped gap in my life, and has ever since..."

We've been flooded with letters this month, as you've given us your memories of 400 **DWMs**. So let's get started...

■ DWMEMORIES

I remember the first issue, the transfers I remember when you changed to **Doctor Who Monthly**, and I wrote a stern letter of complaint to you, because I couldn't face three extra weeks between issues. I was eight. You didn't reply.

I remember those early days of exotic photos of creatures I had never dreamed existed – Silurians, Sentinets, Voord...

I remember in the early Peter Davison years, my local newsagent stopped stocking **DWM**, because I was the only person buying it.

I remember how the magazine gradually developed and matured, became more thought-provoking in the absence of any new episodes.

And when **Doctor Who** finally returned, you got the balance absolutely, superbly right. And the tone and quality of the magazine now have never been better. **Doctor Who Magazine** was always there. Four hundred times.

KEVIN COOKE LONDON

My first issue was number 6. In my six-year-old eyes, the cover featured the man who played Warzel Grumidge fighting a monster that looked like a baked potato. Inside, some old geezer with white hair was meeting Marco Polo on the Roof of the World, while my Doctor was meeting something called the Iron Legion in a brilliant comic strip which was miles better than the boring other one about something called *The War of the Worlds*...

DANIEL KNIGHT PORTSMOUTH

» Letter of the Month...

1979: A cold dark night. Holding 20p pocket money. Do I buy sweets or spend 12p on this new weekly comic?

The early 1980s: Buying two copies – one to keep, and one to cut up for the bedroom wall and ceiling.

The late 1980s: Arguing with the newsagent not to write my name on the copy he saves – these are going to be collectors' items, you know!

1994: Long before *Torchwood* and *The Sarah Jane Adventures*, trying to keep up as **DWM** releases lots of spin-off mags.

1999: I split up with my partner of nine years, but I've still got my old friend **DWM** to read each month.

2000-2005: Living in the Far East, the monthly arrival of **DWM** is my main link back to the UK

2001: Stopped in Australia's Immigration for a drug search. Open suitcase to reveal **DWM**. The officer is a **Doctor Who** fan and the conversation changes.

2003: Despite wearing a Fifth Doctor's coat at my wedding, **DWM** doesn't print our wedding photo.

2004: When teaching English as a foreign language, **DWM** is so much more interesting than the standard textbooks.

2008: After nearly 30 years and 400 issues, **DWM** finally prints my letter? Thanks for the memories, **DWM**, and here's to the future!

PAUL BENISLUM EMAIL



Thanks Paul! As a reward for his patience in waiting to have his letter printed in **DWM**, Paul wins a copy of the *Doctor Who Storybook*.

My first issue was the one from 1990, featuring 'spitting image' characters of Sylvester McCoy and Sophie Aldred. It was also the first issue released following the demise of the series. It filled a *Doctor Who*-shaped gap in my life, and has continued to do so ever since.

CALUM RIGBY MANCHESTER

Back when I was eight years old, I'd come home from school each Thursday to find a shiny new copy of **Doctor Who Weekly** sitting on the table. My mum never missed buying me a copy. I loved the features that made the Doctor's adventures look every bit as wonderful as *Star Wars*, and the epic scale of the comic strip... Magog! The Bara-bar! The Werelox! And the fantastic back-up strips with the Doctor's enemies... *Yonder the Yeti*, *Twilight of the Silurians*, *Block Legacy*, *Business as Usual*... Thank you mum – and thank you **DWM**!

ANDY LAMBERT BRIGHTON

I first hooked up with **DWM** when *The Five Faces of Doctor Who*

repeat season was on BBC2 in 1981, and I saw the issue promising five stories, one for each Doctor. Memories? *The Hidden Planet* remake April Fool that I believed... The red eyes and lips on the Fish Person photo... The Doctor's Top Ten Christmas Turkeys... Tim Quinn and Dicky Howett's hilarious parody of *An Unearthly Child*... The multi-part Colin Baker interview... And the list of fan writing clichés, including 'Roadster – a motoring term only EVER used by fans'!

GARETH PRESTON MANCHESTER

I'd got into **Doctor Who** through the 1996 TV Movie and, a little while later, I spotted **DWM** in the newspapers. The following month, the Eighth Doctor began his comic strip journey, which I followed right through. Since that fateful first issue, I've never missed a beat – favourite features included *Fluid Links*, the *Moments When You Know You're Watching the Greatest Show Ever* (which surely needs to be updated now?), *She'll Life*, the article that imagined

DOCTOR WHOAH! by baxter



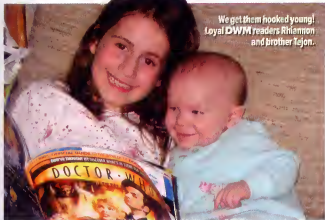
WE ALSO HEARD FROM...

LOZZI RICHARDSON: "In Music of the Spheres from the Doctor Who Prom, the Doctor had his blue suit on. How can this be possible when the one-hearted Doctor



was wearing that one when he left to be with Rose?" "Hmmm. Maybe the Doctor has more than one blue suit tucked away in the TARDIS wardrobe? Anyway! There's now a new way for you to send us your comments on

anything Doctor Who-related. Just text DRWHO followed by your message, to 66633. Texts are charged at 25p per message, plus any network charges." Please make sure you keep your message to 160 characters or under, and the best comments will appear on this page in future issues...



We got them hooked young! Loyal DWM readers Rhiannon and brother Ieuan.

Seasons 27 and 28, the wonderful John Nathon-Turner Memoirs and, of course, The Time Team. All of this from memory – because the mag for me holds as many magic memories as the series itself.

ANDREW BUCKLEY FACEBOOK

I started getting DWM with issue 364, and I have had every issue since. This is the most amazing magazine on the market, and for 400 issues, I'd say it is RECORD BREAKING! The issues I have collected are the best, and I will probably never stop getting this magazine.

MATT POWELL EMAIL

For me, Doctor Who Magazine means the Eighth Doctor. DWM took the fledgling incarnation from his alt-too-brief-on-screen jaunt and moulded him into something special via those fantastic comic strips. DWM crafted a more British and human Doctor than ever before, and yet he was also so intrinsically Doctor-ish, it made me tingle.

It speaks volumes for the strips' success that when Big Finish released *Storm Warning*, the first audio story to star Paul McGann, my reaction upon hearing it was "yes, yes, that's exactly how the Eighth Doctor sounds in the comic strips!"

NICK MELLISH EMAIL

I've been a reader of DWM for several years, and I can safely say it's the best specialist magazine out there. If someone offers me *Heat*, I'll say, "no thanks." If someone leaves a copy of *HELLO* on the train, I'll leave it and opt for sheer boredom instead. If someone shoves the *Storgote SG-1* Magazine into my hands, I'll respond, "nah, not nearly record-breaking enough" and whine for a while. Here's to 400 issues of DWM – and 400 more to come!

OMAR KHAN EMAIL

"We've regenerated quite a few times over the years... but we're still the magazine you fell in love with" was the tagline for the preview of the 400th issue of Doctor Who

Magazine and indeed, I agree with it. I became a Doctor Who fan in 2005 and have been hooked on the show ever since. I remember picking up DWM 357 back in 2005 and being very entertained by the superb articles and interesting previews and interviews. I have bought every issue since. I recently became a fan of the old stories and enjoyed the likes of *inferno*, *Survival* and *Pyramids of Mars*. Thanks for providing me with three years of entertainment.

SEAN CONNOLLY MANCHESTER

When I was 14, I used to go to bed in my clothes so I could be up and out to the shop to get the latest issue. The highlight was having my name printed in issue 32 as a winner of the colouring competition from issue 24.

M PHAIR EMAIL

The most miraculous thing is that the magazine ever kept going between 1989 and 2005. The efforts of those on the editorial team during that time have paid off in spades. I can remember buying Doctor Who Magazine issue 52. Well I didn't – my mum did. That's what they're for. I remember getting DWM 150 and thinking what a milestone that was. 400? FOUR HUNDRED? Well done!

MATT WEST EMAIL

I remember back in the late 1970s, browsing round my local newsagent, when Tom Baker's face caught my eye. It was a dream come true as I settled down to read the various articles and comic strips. I was hooked and haven't looked back



Tom Baker in 1979 – when it all started...

since. These days, Doctor Who merchandise is everywhere, but we shouldn't forget that DWM has been a constant companion during the times that the series was less well supported. So congratulations on reaching issue 400 – long may you continue!

DAVID NEW BLACKPOOL

I first discovered DWM with issue 198, bought from Leeds railway station – the last bettered copy. I loved it and haven't missed one since. That's a lot of DWMs, and I've still got them all. The only dilemma I have when it comes through the letter box is trying not to read it all at once!

KATE GRIFFITHS EMAIL

I can't believe it – the 400th issue of Doctor Who Magazine! The first issue I bought was after the first ever episode I watched, which was *Boom Town*. My Dad, however, has been collecting since issue 11. Keep up the good work – I hope Doctor Who Magazine lasts forever.

BRAD PRESTON EMAIL

Issue 400! I was there when issue 1 was released – glad I didn't turn left way back then.

Turn Right – I get a new 12p weekly. Doctor Who... wow... a comic with the Doctor... a letter from him too... and transfers... think I lean too hard on them, and ruined my first set.

Turn Right – issue 50 – loved the poster... decorates my wall... down comes my Pete's Dragon poster... the Doctor has back of place.

Turn Right – Buck Rogers or the Nimrod? Sadly Buck Rogers won... for a while.

Turn Right – my local shop that orders my DWM changes hands... miss an issue... and another... and a Special... am I never to get it again?

Turn Right – college... who to tell? Still collecting...

Turn Right – married now... wife begins to realise who she has married... video collection... magazines...

Turn Right – am a Dad now myself... son... and guess what? He loves Doctor Who... his favourite Doctor is Patrick Troughton... collects the figures... finds the Time Beetle... chilling but loves *Tomb of the Cybermen*... and of course, he can't wait until Christmas.

He's nine and that's the age I was when I started collecting... wow... full circle... completed my collection... all 400 issues... great thing Ebay... and suddenly it's real again...

See you at 60 with the grandchildren...

JASON ARBUCKLE EMAIL

We'll hold you to that, Jason! Meanwhile, lots of you commented on Donna's comic strip swansong in DWM 399...

BYE BYE DONNA! AGAIN!

I've just read DWM 399's comic strip, *The Time of My Life* in DWM 399. It was incredible! The transitions between each adventure were perfect and the emotional ending was really touching and very Donna-like. Very well done to all involved in making it.

DANIEL COPE (14) BIRMINGHAM

Congratulations on the comic strip *The Time of My Life* in DWM 399. Rob Davis' artwork is exceptional and Gerald Ford's moody colouring brings every scene to life perfectly. Jonathan Morris' story is full of wit and captures the spirit of both Donna and the Doctor perfectly. I can hear them utter every line.

LAURENCE MARCUS LONDON

I had to write about DWM 399, to praise this issue's strip. Such a simple idea, but so effective, and so clever in allowing Donna to say a proper goodbye to the Doctor. The ingenious narrative device of linking dialogue from page to page and adventure to adventure paid off to perfection in that final, lonely frame. Congratulations to Jonathan Morris and all concerned, a very moving farewell to Donna.



I'd also like to put in a good word for *You Are Not Alone*. I'm old enough to remember *Fluid Links*, and young enough to have fancied Jackie Jenkins, and I'm really pleased to see another 'the fan writes' column in the mag. Neil's pieces are always a joy to read, and always strike a chord. And DWM 399's piece was another excellent read, nicely reminding us how things have changed in the past five years as well as showing that, inevitably, we fans will always find something to worry about!

ANDREW CURNOW EMAIL

I turned to the comic strip in DWM 399, expecting to be mildly entertained. What I read was beyond mere entertainment – it was great! It matched the breathtaking pace of the TV series, and accurately brought the characters of both the Doctor and Donna to life. The adventures hinted at intrigued me, and I would like to read more about them. But above all, the final page was incredibly moving. The whole strip was a remarkable code for a remarkable companion.

JOHN BAXTER LONDON

Thanks for all your comments, you softies! See you again for another 400... <3>

A promotional image for the television series Doctor Who. The Tenth Doctor (David Tennant) stands on the right, looking intensely at the camera. Rose Tyler (Michelle Gomez) is in the foreground, looking slightly to the side. A Cyberman is visible on the left. The background features a cityscape at night and a TARDIS. The text is overlaid on the image.

"Saturday night on BBC One – and coming up later, the tension of I'd Do Anything and the drama of Casualty. Right now, though..."

*"The sheer
brilliance
of Doctor"*

CE PUBLIC CALL BOX

Blackpool. 2 August 2008. A true story...

As told by **Gary Gillatt**

Jack has a problem.

You see, he already has the Judoon Captain. It's a Judoon Trooper he needs. His mother has searched the whole shop and can't find one, except as part of a huge gift set. And that's £70 – a lot of money for just one action figure.

"And you're sure you've got all the rest?" she asks. Jack gives an earnest nod. He's only about eight years old, but it's clear he already knows that £70 is pushing his luck.

"I'll ask the man," says Mum.

Called over, the shop assistant points out another, smaller gift set, also offering the Judoon Trooper. "That's only £40," says the man.

Mum sighs at that big 'ol'ly.

The man picks up a mug from the next shelf. "There's also a Judoon mug," he says, helpfully. "Or a Judoon pen... It talks!" Jack looks mournfully at the pen and says nothing. "Blo! Co! Sho! Ro!" says the pen.

Mum shakes her head. "We only do the figures," she tells the man, and turns to her son. "We'll have to pay £40, Jack." (This is how I know his name.)

The shop assistant, rather sweetly, seems determined to lose his sale. "It's basically the same figure as the Judoon Captain, you know, only the helmet doesn't come off."

Mum sighs again – now they're paying £40 for a toy that's less entertaining than one they already own. Jack is now staring at his shoes. He's evidently a skilled player, and knows the power of silence. "OK then," says Mum. "We'll go halves. £20 from Mum, and £20 from your birthday money." Jack frowns, then nods. They go to the till.

"He loves his Doctor Who," Mum tells the man. "He's got all the figures. I put him to sleep at night and find Daleks in his bed the next morning."

They pay, and I watch as they leave the shop. Jack is dragging the bag containing the gift set – it's half as big as he is. "You're a very lucky boy," says Mum.

"Thank you," replies Jack, and smiles for the first time. And he has good reason to smile, I think. He probably can't wait to go to bed tonight. >

Who

BBC continuity announcement, 12 April 2008

"The sheer brilliance of Doctor Who"



Children have been fascinated by the magic of the Daleks right back to the 1960s...



when you heard Donna was going to join the Doctor. Your relationship with Doctor Who may differ from mine in every key way

◀ It's at moments like this when you truly understand that *Doctor Who* is eternal: that its influence is profound, entirely positive and unchanged over four-and-a-half decades. You would have found a Jack in 1964, beaming as he left Woolworths with a 'Bump and Go' Dalek under one arm. That Jack will be 52 this year – and a couple of months ago he settled down with his children, maybe his grandchildren, to watch the Doctor wallop the Daleks once again.

In turn, I can remember when I was Jack. Only half a mile but nearly 30 years away from where I watched him silently negotiate with his mum. I stood with my own mother in front of a display of *Doctor Who* toys, pleading that there was no point in having a TARDIS if I didn't have a Doctor to live in it. I'm sure you will, whatever your age, recall similar days in your own life. And that

– but just for today, that really doesn't matter. We have an absolute measure of *Doctor Who*'s success. During that week of Saturday 5 July 2008, and for the first time, more people in Britain chose to watch *Doctor Who* than any other programme on TV.

The significance of this fact will depend on who you are. To young Jack, recruiting a platoon for his Judoon, it will mean nothing at all. He's living in the best of all possible worlds, a land of monsters and adventures, entirely enveloped within the fiction of *Doctor Who*. He's years away from being concerned with such mundane matters as 'BARB overnights' and 'story arcs'; let alone 'UNIT dating' or 'the Cartmel Masterplan'. At the other end of the spectrum, many long-term fans who grew up in the 1960s and 70s – and bore witness to *Doctor Who*'s plunge down the ratings chart in the late 80s – are still

struggling to get their heads round it all. The very idea of *Doctor Who* being this thumping great hit is almost impossible to credit. I have friends who are literally – and I mean literally – open-mouthed at each new triumph. But there it is, *Doctor Who*, everywhere you look. Future storylines are trumpeted as

"A special episode is the cornerstone of BBC One's Christmas Day schedule. That's Christmas Day. Every year."



was just the beginning of your journey. The fact you are reading this issue of DWM means there was a day – maybe last month, maybe last century – when *Doctor Who* grabbed you by the guts and didn't let go. For you and me, the series has become one of life's great pleasures, and lined up behind we truly devoted are untold millions more – from Shetland to Southampton, Seattle to Sydney – who may not be in quite so deep, but whose imaginations have been fired by a trip aboard the TARDIS.

As DWM reaches its 400th issue, it seems an irresistible opportunity to celebrate our great, shared adventure. It's a chance to look back at the Doctor's epic voyage through our lives, and to ponder what the future may hold for him. And the timing is auspicious, as *Doctor Who* has recently reached a landmark of its own. This summer, it topped the ratings for the first time in its 45 years – *Doctor Who* was the most-watched programme of the week.

I think it's important to note this achievement because I'm not in the business of reviewing episodes here. After all, every fan has a different take on what makes for 'good' or 'bad' *Doctor Who*. You may have loved every second of *Journey's End*. You may have posted to an internet forum decrying it as an attack on everything that is pure and true about our show. You may have shed a tear when Donna was forced to leave the Doctor. You may have cried

news in the tabloids. Shop windows crowd with sonic screwdrivers, lipsticks and pens. At the Albert Hall, Cybermen stalk the Proms. A special episode is now the cornerstone of BBC One's Christmas Day schedule. That's *Christmas Day. Every year*.

But why the sense of shock? We shouldn't be amazed by any of this. For those of us who truly believe in the enduring quality and worth of *Doctor Who*, this is merely everyone else catching up. *Doctor Who* is finally laying claim to its rightful place at the very centre of British popular culture. We have always known, deep down, this is how things must be.

Even when times seemed tough, *Doctor Who* was flourishing. Cancellation certainly couldn't stop it. When the axe fell in 1989, *Doctor Who* may have lost mass appeal – *Survival* Part Three, just for reference, was the 91st most-watched programme of the week – but the show's fans were about to be launched into a glorious new era of creativity. Those last years on TV began to hint at a deeper, more layered Doctor, which in turn fuelled a wealth of excellent spin-off novels, comics and audio adventures, many by writers who would go on to provide scripts for the revived TV series, or continue to produce witty, imaginative work for the book



Fourth Doctor Tom Baker meets a thrilled young Doctor Who fan at a 1983 convention.

and CD ranges today. Looking back at those wonderful stories; at *Nightshade*, *Human Nature*, *The English Way of Death*, at *Wormwood* or *The Also People*, at *Jubilee* or *Damaged Goods* – the list goes on and on – it's a tremendous body of work. Those who were part of that renaissance – and I mean the readers and listeners as much as the writers and producers – have every right to feel proud of what they achieved. The BBC may have abandoned *Doctor Who* the TV series, but *nothing* could stop *Doctor Who*.

If the series could be said to have had a 'darkest hour', then it would have been in the summer of 1996, in the months following the broadcast of the Paul McGann TV Movie. The film was not a critical success, but did perform well on British TV – watched by over nine million people. However, due to its Anglo-American co-production deal, it also had to pull in the numbers in the States – and it didn't come close. *Doctor Who*'s revival would be delayed. In retrospect this is a mercy, as any series developed from the film would likely have enjoyed only a brief and difficult life – so fragile was the partnership between the BBC and Fox, and so muddled was the product thanks to a need to satisfy the very different tastes of the two broadcasters and their audiences. (The challenge faced by *Doctor Who* in America is a point I'll come back to later.) And so, by the autumn of 1996, the sense was that *Doctor Who* had been given a chance – perhaps its last chance – and blown it.

But there was already a glimmer of light on the horizon. So what if the TV Movie had proved a dead end? That was the result of just one of many approaches made to the BBC by prospective producers. People just couldn't stop wanting to make *Doctor Who*. And even if the show was no longer a going concern, it was clearly still loved by the nation. In 1996, during the BBC's celebration of 60 years of TV broadcasting, *Doctor Who* was voted Most Popular Drama, beating such big-bitters as *EastEnders* and *Casualty*. In 2000, a panel of television luminaries placed *Doctor Who* at number three in the list of the 100 Greatest British Programmes.

Between those two polls, in May 1999, *Doctor Who Magazine* took a typically optimistic view when it published an article called *We're Gonna Be Bigger Than Star Wars!* [see page 21]. The title stemmed from the fact that the first *Star Wars* prequel, *The Phantom Menace*, released cinemas that month. The question was: could a new enthusiasm for all things sci-fi ultimately lead to a revival of *Doctor Who*? To answer that, *DWM* interrogated a small group of *Doctor Who* fans who were already making a name for themselves – to a greater or lesser degree – in the TV business. Russell T Davies, Steven Moffat and company were united in the belief that *Doctor Who* would return. Less than six years later, Russell would take the lead and – with the support of the most able and far-sighted BBC executives and producers in a generation – return *Doctor Who* to our screens. Four other members of that

And, more importantly – most importantly – it would come in the form of fevered conversation in school playgrounds every Monday morning. *Doctor Who*'s influence is proved in every sleepless night for Judoon Jack, as the Daleks invade his bed once again.

The foresight of that *DWM* article may seem impressive. Certainly, it predicted a new *Doctor Who* – 45 minutes on a Saturday night; the Doctor regularly returning to a familiar Earthbound cast of characters; a series unshackled from 26 years of muddy continuity – with some accuracy. However, in 1999 a wind of change was already blowing, as two other key factors in *Doctor Who*'s future success came into play.

While considering the effect *The Phantom Menace* might have on the future of film and TV science-fiction, we were, at the time, blind to the far greater influence of another fantasy movie already in production. *X-Men*, released in 2000, featuring the heroes and villains of the much-loved Marvel comic strip, was significant in the sense that director Bryan Singer went to great lengths to please fans of the original stories while still seeking mass appeal. He understood that *X-Men* had only been considered a viable commercial venture in the first place because of the passion and loyalty of its fans. If he couldn't please the people who *already* loved Wolverine, Jean Grey and the rest, he had little hope of pleasing anyone else. This approach would prove profitable. The film would go on to gross \$270million worldwide, and launch a new age of blockbuster comic book films – the most successful of which have taken equal pains to respect their origins.

Meanwhile, the way people watched TV was changing. 2000 saw the beginning of the rise of the DVD box set, offering a whole season-long narrative in one neat and desirable package. Fans of *Buffey*, *The Vampire Slayer* or – stepping out of the fantasy genre – *The Sopranos* or *The West Wing*, could foist a box set on an innocent friend, who would soon find themselves stumbling to bed at 2am having watched five episodes back-to-back. I'm sure this has happened to you – even if no *Doctor Who* fan needs to be told that good television can be addictive, as we've long been in the habit of watching four or six episodes in one go. Box sets offer their owners the opportunity to completely ▶



1996: As *DWM* reports on the aftermath of the TV Movie, two past Doctors collect a special award for the series at the BBC's 60th anniversary celebrations.



"The sheer brilliance of Doctor Who"



Doctor Who made its first comeback in 1996, going to great pains to adhere to this series' continuity...



... but while the 2005 revival was more subtle in its 'kisses to the past', it too was a continuation of the same TV show.



The Doctor hides in the shadows of Totters Lane – the beginning of the great journey...

◀ immerse themselves in the fictional world of a TV show. Box sets have the power to turn casual viewers into fans.

This would feed back into broadcast TV, and the press could speak of 'event television' once again. Programmes such as *24*, *Prison Break* and *Lost* would recruit a loyal following among those who would have thought themselves too busy to commit to a series – helped by 'narrative repeats' the same week, or box set style multi-episode 'catch-up nights'. People could speak, without shame, of their addiction to a programme. They would *care*. It is into this willing world that *Doctor Who* was reborn.

Now that's all very well – but no TV show can become successful or addictive unless it is *good*. The American series mentioned above are smash hits because they are made with great skill and great care. The same would have to be true of *Doctor Who*.

And that's where we truly struck it lucky... We got Russell.

No-one is talking about a reboot, it's the same old *Doctor Who*, Russell T Davies told DWM in 2003, in his first interview following the announcement of the show's return. 'I want the Doctor, at least one companion – whose name is probably Rose Tyler – I want the

TARDIS, I want it to look like a police box, and I want them to fly

So the idea that the next revival of *Doctor Who* – so soon after that hard-earned lesson in letting go of the past – should also be a continuation boggles the mind. I'm willing to bet that any other writer would have offered the BBC what Russell referred to as a 'reboot'. Perhaps a retelling of the tale from scratch, as a new First Doctor is found living in a junkyard, or an antiques shop? And why even make him alien? Shouldn't we be able to relate to his problems more? Perhaps he invented that TARDIS himself? And who knows what a 'police box' is these days anyway?

Other writers would have brought more of their own ego to the table – if this was to be their show, then they would have their own kind of hero. Russell, in contrast, was defining his new series in terms of what would be the *same*, not what would be different.

A year before *Rose* was transmitted, Russell promised DWM that the Ninth Doctor would be the same man who'd once hidden in the shadows of 76 Totters Lane, who had sketched out the Trojan Horse, who fought the Macra and the Myrka, and the Master at the turn of the Millennium. And we feel this to be true when we watch today's series. You sense the weight of all those years, all that travelling, upon him. This is clearly the Doctor we've always known.

Of course, there was a discontinuity of sorts between the TV Movie and *Rose*. The Ninth Doctor arrived fully formed, his recent

"2003 was the moment Doctor Who became The Show That Comes Back. But it could have been so different..."



through the universe and all its history, facing death and danger and braving it out with a fast and funny fighting spirit. That's *Doctor Who*, isn't it?

Indeed it is. And that, I believe, was the moment when everything went right. That was the moment when *Doctor Who*'s future was assured, not just for one year, or five, but forever. That was when *Doctor Who* became The Show That Comes Back. And it could easily have been very different...

The closest thing to a precedent for *Doctor Who*'s 2005 revival – and not a very encouraging one – was the Paul McGann TV Movie. What might the BBC have learned there? Well, the chief criticism aimed at that production was that in struggling to be a continuation of the series as it stood in 1989 – with its wish to show the regeneration of the Seventh Doctor into the Eighth – it garbled its vital first half-hour. Following that stumble, it then choked to death under a suffocating mess of pointless continuity. 'It's the Master!' *Who?* 'He's trying to open the Eye Of Harmony!' *Who cares?*

history a mystery. But this was just a sleight of hand, a temporary holding back of the show's mythology, a way of keeping the spotlight on our hero as new viewers got to know him. Stripping away the Time Lords allowed the Doctor to be an individual again, to be lost in the universe in much the same way he had when *Doctor Who* began. But it wouldn't be long before we bumped into Sarah Jane Smith and K9, or we heard references to the Time Lords and Gallifrey – even the Isop Galaxy.

And his old enemies were soon on the march – the Daleks and then their Emperor, the Cybermen and the Master, the Sontarans and Davros. It's interesting that each of those foes arrived in the twenty-first century in the same order they did in the twentieth. That's because, the first time around, each had been created as a reaction to their predecessor. Back in the 60s, when *Doctor Who* needed an alternative to the Daleks, the Cybermen were born. In the 70s, the Master was conceived as a response to the Daleks and the Cybermen. Davros would later add a new dimension to the Daleks. This sequence would repeat itself because what *Doctor Who* needed in 2006 was exactly the same as it had needed in 1966. The creative process was the same because it was the *same* series, with the same ambitions. Thanks to the efforts of Russell and fellow producers Julie, Jane and Phil, the 'new' show was loaded with ▶

"God help anyone in charge of bringing it back – what a responsibility!"

Russell T Davies, May 1999.



We're gonna be bigger than Star Wars!

the Phantom Menace it is on its way – and science fiction is the new rock and roll. What place is there for Doctor Who in this brave new world? Gary Gillatt asks the experts... *By Gary Gillatt and Ben Morris*

Nine years ago, I asked a gang of Doctor Who-loving TV writers to imagine a future where the series came back to TV. What might it be like? And who would be crazy enough to work on it?

Nine years and one hit revival later, I invited those who took the plunge – scriptwriters Russell T Davies, Steven Moffat, Paul Cornell, Gareth Roberts and Mark Gatiss – to revisit their predictions, to answer back to their earlier selves, and to look into the future once again...

On whether there could still be a place for Doctor Who...

1999 Davies: "Of course. On Saturday nights, after *Foxes At War* and replacing *Big Break*."

2008 Davies: "Both those shows are long gone now, but I got that one right! They don't call me Mystic Roberts for nothing. Or at all, actually. But I wasn't being flippant – I knew I was right!"

1999 Paul: "I think there's always going to be a place for a science-fiction family adventure series, but nobody

would want to do *Doctor Who* into all the baggage entreat."

2008 Paul: "Spot on, younger me! But have you seen what you're wearing? And have you thought that maybe some hair gel would be an idea?"

1999 Paul: "If you said *Doctor Who* as 'Someone like *Star Trek* who says fun things, is interesting

to watch, and has chemistry with his companion, in point parodies of recognizable names."

2008 Paul: "Oh. Okay. Actually, Russell's steered completely clear of pastiche, which is rather surprising and amazing when you come to think of it, as that used to be quite a strong thread in a lot of old *Who*."

On the previous revival...

1999 Russell: "If you look at the viewing figures for the TV Movie, they knock rubbish like *Harbour Lights* and *Sunburn* into the proverbial cocked hat."

2008 Gareth: "Oh dear – Julie Gardner was producer of *Sunburn* Nurse – the screens!"

On matters of budget...

1999 Russell: "I think one of the biggest problems is that old favourite – money. *Doctor Who*'s own format defeats it. The 'different-episode-every-four-weeks' kept it alive for so many years, but now, as an accountant would look at that and reply, 'On my God! No standing set! Completely new locations all the time! Very expensive!'"

2008 Russell: "Very true, young, handsome Davies. In a way, I still think the cleverest, luckiest thing we did was write a load of scripts before the budget was decided."

"To explain: a lot of people assume that when the BBC decided to bring back *Doctor Who*, then a budget was immediately allocated, and that was it. But the BBC's much more complicated than that – the money comes from a number of sources: BBC Drama, BBC Worldwide, BBC Wales, etc, with a lot of that shifting constantly. It takes a long time to finalise. And the budget is renegotiated every year. It's never quite the same sums from the same people; that's what keeps Julie Gardner so busy, and why

much of her work on *Doctor Who* will never be fully appreciated! But without a fixed budget as we headed towards production, the first four scripts I wrote – *Rose*, *The End of the World*, *Aliens of London* and *World War Three* – became deliberate templates of the scope of the series, and crucially, its expense. An Earth invasion by plastic dummies, the year 5 Billion with monsters galore; a Downing Street thriller/romp. They even had budgetary savings in-built: a two-parter, the same location for episodes 1, 4 and 5, the fact that *World War Three* is mostly set in one room. So with scripts coming before budget, we were able to say, 'This is what we're making, now pay for it.' And that gave us a head start, right from the beginning."

On Doctor Who's audience...

1999 Steven: "We have to ask the fundamental question, 'What is *Doctor Who*?' What audience does it serve? Now, a few of you might not like what I'm going to say next. Grip the arms of your chair, grind your teeth and wrap your head round this... *Doctor Who* is a children's programme."

2008 Steven: "Oh shut up – and who says things like 'fundamental question' anyway? I'd hate *Doctor Who* to be for anyone who wants to watch it. Of course it is. Most of its audience is made up of adults, but most of those adults think the show is for children. So it's complicated."

"*Doctor Who* is a fairy tale. I don't mean it's like a fairy tale. I mean it is a fairy tale. It's like all the dark and strange

myths we invent to tell our children, in ways they'll understand, that the world around them isn't always safe, and there are people out there who might want to harm them. Fairy tales are metaphors for the dangers and seductions that lurk away from the path. Look at me. I'm 46 and I still talk about the world in fairy tale language. Maybe I never learned another way.

"So, *Doctor Who* is a children's programme only in the sense it is a fairy tale. And fairy tales are for children, only in the sense that they are more important to them. I didn't mean our show is a cartoon – it isn't and it never can be. It's a huge, dangerous, thrilling myth."

On who would make it...

1999 Gareth: "What will be important is whether the producer and script editor understand the project they're working on. A lot of people in telly are very timid, as are most science-fiction productions... But audiences can and will take the leap."

2008 Gareth: "I'm going into the prediction business after that one! That comment about TV people being very straight – that's changed a bit. There's been a little more innovation and experimentation since then, and telly people are open to more high-concept stuff – look at *Primeval* or *Boneknickers*. But a lot, a hell of a lot, of that is thanks to Russell's success with *Doctor Who*."

2008 Mark: "I think the show has succeeded so well because of the faith shown in Russell by the BBC. You can imagine the committee-made version of the show... Actually, you don't have to imagine – it was made in 1996. But Russell was able to argue against prevailing 'wisdom' and achieve the radical re-invention that has so perfectly chimed with a new audience."

"*Doctor Who*'s return brought about the rediscovery of a supposedly extinct 'family audience'. And, since 2005, channels have been scrambling around trying to find their own show to appeal to the same demographic. That testament has worked nearly so well is testament to *Doctor Who*'s enduring strengths. It's a brilliantly original idea and nothing else has quite the same mix of thrills and humour."

On the timeslot...

1999 Paul: "I think there's a place for *Doctor Who* at Sunday bedtime, where the children's series are, because that's the only place left for programmes aimed at older children."

2008 Paul: "And wouldn't that be dull? I just wasn't capable of imagining how BIG the return would be. Which was, in the end, the only way it was going to be possible: an expensive show needs a huge audience. I was



Who ever thought we'd see
a sight like this again on
primetime BBC One?
Not all of our 1999
panel did!



The panel predicted a 'broad' story
arises for a revived Doctor Who –
and that's exactly what happened.

all on Earth. Not once. Nor
did anyone else suggest it.
Not even in passing!

1999 Russell: "I've just got a gut

feeling... that if the moment the opening titles
are over, you go into a Scene One that's set on a
purple planet with three moons, and some man in
a cloak is making a villainous death threat... then
the audience would just switch off in their millions.
That's just an instinct, but I think you should set all
that high-flown end-of-the-world stuff in a very real
world of pubs and mortgages and people."

1998 Russell: "Hey, I stuck to my
principles! I don't often do that. Funnily
enough, it took us four years to
actually start an episode with an alien
vista, with *Silence in the Library*. That
was followed by the planet Midnight,
and the skyline of Shan Shen in *Turn
Left*. But no purple planet with three
moons. Not yet."

On the Doctor and Gallifrey...

1998 Russell: "There's nothing wrong with a bit
of eccentricity, and God knows there's room for a pacifist,
swiss hero on TV. It's the unique selling point. To keep
younger viewers watching today, however, there'd
need to be a deeper emotional content to the Doctor-
assistant relationship. Basically, the assistant fancies
the Doctor – what are they going to do about it?"

2008 Gareth: "Hat trick for Roberts! But
I really needed to look up 'pacifist'
in the dictionary. And obviously anybody
that says 'unique selling point' in any
context needs to be taken out and
shot. As for sexless... Well, I got that
wrong, but it turned out not to matter
at all."

2008 Mark: "Was Gareth using a
space-time visualiser? Doctor Who's
emotional content has really come
into its own in the revived show,
bringing in a huge and previously fairly
excluded audience – girls! And that's a
marvellous thing."

1999 Russell: "All you need is the Doctor; the
TARDIS, a companion, and ever-present danger
of death. I think, to be realistic, I'd chuck away
half the background – the moment the Doctor
started talking about Gallifrey and Time
Lords, I'd just cut it. Excess baggage. I mean,
dramatically, something's going wrong with a
scene. If he has to start spouting back-story
like that – where's the drama?"

2008 Gareth: "Interesting!
What Russell actually did
was to turn the absence of
the Time Lords into something
mythic and unknowable. He's
clever, that one."

2008 Russell: "Well, I'm an idiot, because
starting with that backstory in, say,
Gadwick, turned out to be beautiful.
All right, so it was a new backstory
– if that makes sense – but it has the
same effect. That's one of the greatest
things I've learnt that everything
we fear, as fans – continuity, over-
referencing, elements of the past – are
absolutely fine, provided that [and
this is the key] they're written well.
When 'continuity' shifts to become
'mythology', then it resonates, and
is fascinating, even to the newest
of viewers. I think I learnt that from
JK Rowling – the way Harry Potter
obsesses over its internalised world,
and how kids adored that."

1999 Mark: "Self-contained adventures, I would
say, but people respond to broader story arcs...
You'd have to keep the connections tight and
simple – more like the *E-Space* stories and less like
The Trial of a Time Lord."

2008 Mark: "That's been borne out.
I think. The season-spanning leitmotif
– such as Bad Wolf or Mr Saxon – has
worked an absolute treat. It's also
fascinating how quickly the traditional
cliffhanger became the pre-titles
cliffhanger. What would seem to be an
absolutely inviolable part of the show
was re-invented on the spot."

What's that, Steven?

1999 Steven: "The core elements are a Police
Box, a TARDIS, a Time Lord..."

2008 Russell: "There we are, that's Series
Five sorted, I'm going to invest heavily
in Frock Coat Companies. I might even
start one of my own. The RTD FCC."

And so, in the spirit of the original
feature – what are your new
predictions for the future of
Doctor Who?

2008 Steven: "Well, that's all a bit tricky
now I'm faced with – you know
– actually doing it. I want to stay out
controversy! Ask the others first!"
2008 Gareth: "What I like most of all
about the new Doctor Who is that
it's still screamingly the same show.
I hate it when people bring things
back and they aren't the same, like
the 1990s version of *The Tomorrow
People*. 'They're back – but with new
powers!' In which case, why not invent
something new?"

"The series format, those essential
elements, are now so well known, so
popular, that I don't think we'll ever
be in danger of a tame reinvention or
fan-driven farrajo ever again."

2008 Paul: "I think we've seen a return
to what made the show so great in the
first place – the adaptability to change
with the times. It took a lot of killing in-
time, and now it's been given such a
lot of new energy I'm sure it'll survive
by regenerating from time to time,
maybe lying fallow every now and then,
for a very long time."

2008 Mark: "As long as the show is
mainly by people who love it, Doctor Who
will thrive. But, like before, it will need
periods of rest, refreshment,
change (my dear), and the boldness
which has brought it back so
fantastically. The fanboy in us might
thrill to more Daleks and Cybermen,
but it was taking the concept by the
scruff of the neck that gave us
mummies and Morbus and Magnus
Greel. Russell took the same approach
and I'm sure Steven will too. It makes
me so happy to know the show is back
and so secure in the nation's heart."

2008 Russell: "I'm not just flag-waving.
I really believe Doctor Who's future is
rock-solid. Look, it's going to stumble
one day – possibly in 2019, when that
Hologram Doctor is just a little bit too
flat. And the series will be taken off air
with fans wailing 'Where is my Doctor
for the 2020s?' But then, it'll come
back. Because that's what it does now."

"Just as importantly, it's a brand
now. I know words like 'brand' are
despised because they smack of
commercialism, and not art. But this is
TV, not an art gallery. It's a big, popular
commercial medium, and in a world of
500 channels, and a small slot in the
EPG to get your title across, the fact
that in generations to come, people
will see the words 'Doctor Who' and
think 'I know that name', and
better still, 'I like that name', is
vital. When we recognise the
words 'Tarzan' or 'Dracula',
we've been branded with them,
and Doctor Who is absolutely
in the same league. Its brand
has shifted from 'nostalgia'
to 'now', and that's all the
show needed. It will run
and run, because good
ideas always do."
2008 Steven: "Well...
God help whoever has to
take over from Russell –
what a responsibility!"

◀ imagining it shuffling quietly back on
in a niche audience slot. And ending
again a year later, I should think."

1999 Russell: "I don't think you'd put a
50-minute film series on during Saturday
evening. That slot has been consigned to history, now.
It would be weekdays at 8pm."

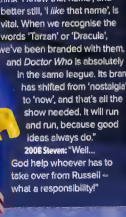
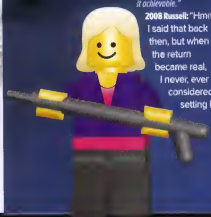
2008 Gareth: "Everybody thought that
about Saturday nights back then,
and everybody was wrong. I think
there's a lot of that kind of thinking in
the UK – not only in television but in
every aspect of life – that 'times have
changed, people won't relate to X
any longer', where X is a once hugely
popular thing that fell slightly out of
favour. I'm old enough now to have
seen the death knell rung for so many
things – studio sitcoms, variety shows,
talent shows, pop music – that are
obviously not dead. They just needed
to be done properly."

2008 Russell: "Well, the BBC outfoxed me
there! And the cleverest thing they did
was to decide the slot, right from the
start of the commission. That's very
rare. A drama imagined for a Tuesday
will often end up on a Friday, and so
on. But immediately, Jane Tranter
and Lorraine Heggessey said 'evening-
evening, Saturdays'. They'd done a lot
of research into revamping that slot."

On Earthbound adventure...

1999 Russell: "Maybe the solution to the budget
problem I mentioned is to go back to those first
Partee years, with the Doctor trapped on Earth.
This is certainly not my favourite formula, but
it's more easily achieved using real locations.
That's not the way I'd like it, but it certainly makes
it achievable."

2008 Russell: "Hmm,
I said that back
then, but when
the return
became real,
I never ever
considered
setting it





A sad farewell in 2006's *Doomsday* – and a selection of tear-jerking moments from the show's past...



4 *Doctor Who*'s essential DNA, and so it naturally grew into the shape of the original.

Russell left every key element of *Doctor Who* intact, but, like an enthusiast restoring a classic car, each aspect of the series was stripped down, carefully examined, polished until it shone, and then put back exactly in place. By the time this process was finished, after the rust and fatigue of the years had been stripped away, he gave us back a show that would appeal not only to its devoted fans – but to everyone. *Doctor Who*'s fundamental characteristics, far from being stifled or forgotten, are alive and well in today's series. To me, the most wonderful aspect of *Doctor Who*'s return is the endless number of ways it is the same series I fell in love with 30 years ago.

But if I'm making Russell sound like a mere technician, then I'm doing both him and his show a monstrous disservice, and I'd like to look at one key aspect of the series he has improved a thousandfold – and in a way I don't think any other writer could. He has finally brought into focus the emotional impact the Doctor's adventures have on those around him.

This is not to say that *Doctor Who* was ever a cold and unemotional place – far from it. Aged only five, I wept when Sarah left the TARDIS. I cried again when Leela stayed on Gallifrey, and yes, when Adric died. There was a lump in my throat as the Doctor and Ace walked arm-in-arm into an unknown future. Friends slightly older than me promise that even these painful partings are nothing compared to Jo Grant's engagement party – when even the Doctor shed a tear as his young protégée chose to leave his side to take her place in the world. In turn, other friends, who've been lucky enough to enjoy an even longer relationship with *Doctor Who*, claim that nothing will top Susan's departure for sheer emotional wallop.

Doctor Who has always delivered powerful moments like these, but in the programme of my childhood they were the exception rather than the rule. Looking back, even the best of them feel tacked on and not fully developed – with Susan and Leela, for example, suddenly discovering romantic love at the very moment the actor's expiring contract required them to do so. Similarly sudden exits were made by Ben and Polly, Victoria and Tegan, Vicki and Romana, Nyssa and Mel. Some weren't even allowed that much – step forward Dodo, Liz and Harry.

The point is, to treat the role of the Doctor's companion – his best friend – as mere window dressing, a detail of his life he could change as easily as his cravat or the design of the TARDIS console, *Doctor Who* regularly sold its hero short in the most fundamental and grievous way. If they, and he, can move on so casually, then the Doctor is diminished each time. If he has so little effect on those close to him, if his friends can call a halt on their journey through

time and space on a whim – after the tiniest flirtation with a handsome native, perhaps, or just because they fancy popping home – then we are left to wonder if the trip was worth taking in the first place.

And this is where Russell has lifted *Doctor Who* to a rich new level. His key philosophy, I believe, is this: *The most wonderful thing that can happen to a person is to travel with the Doctor.* To us, who have made the leap, that may seem a statement of the obvious, but I think it's a principle our show never properly grasped until 2005. Rose ran into the TARDIS, but had to be forced from it. Later, she would tear down the wall between universes just to get back to the Doctor. Yes, Martha chose to move on, but for the most powerful of reasons – to protect the lives of the people she loved the most. And her friendship with the Doctor is by no means over.

“Doctor Who has always delivered emotional moments – but in the past these were the exception, not the rule.”

Then there's Donna... Poor, tragic Donna. To be able to leave the Doctor, Donna had to be made to forget she had ever met him. And in that chilling moment, Russell's philosophy was more clearly expressed than ever – proved by its horrific inverse. If the greatest thing in the world is to travel with the Doctor, the worst possible fate is to have that taken away from you.

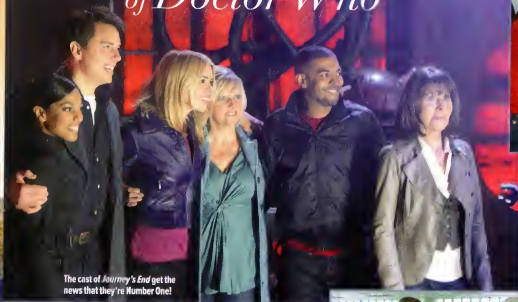
But, of course, the *real* message to viewers is that you don't have to be Rose or Martha or Donna to take that mind-expanding journey aboard the TARDIS. You just have to watch *Doctor Who*. And thanks to Russell, this is the message the show now shouts loud and clear: there is no better place to be than right here, with the Doctor and all his friends – his millions of friends, that is, you and me and little Jack included – who are already enjoying the ride. *Doctor Who* has never been so welcoming and inclusive.

And that's just the beginning of the adventure. As you know, there's no end to the wonderful places that the TARDIS can take us. I won't bore you with a list of the positive ways *Doctor Who* has changed my life – instead, I'll tell you another true story...

My friend Kate is a mother of two young girls, aged seven and five. They both love *Doctor Who*, even if they love *The Sarah Jane Adventures* more. Kate, who for many years struggled to understand my affection



"The sheer brilliance of Doctor Who"



The cast of *Journey's End* get the news that they're Number One!



Spinoff shows Torchwood...

Doctor Who has already triumphed with the first approach. *Torchwood* has looked older, tickling the fancy of those who might consider *Doctor Who* childish by adding shagging, swearing and an SUV. *The Sarah Jane Adventures* has aimed younger, teaming our old friend with schoolchildren in battle with a pre-teen Slitheen.

(In many ways, *The Sarah Jane Adventures* is one of the most surprising aspects of *Doctor Who*'s new success. It's a great, fun idea, and to young fans, it must seem the most natural thing

in the world. However, to anyone who was around for Sarah's first spin-off endeavour, *K9 and Company*, which bloomed for 50 eccentric minutes back in 1981, the sight of Sarah Jane Smith toys in the shops will raise a wry smile. Now, one may have been brave enough to predict all kinds of future success for *Doctor Who*, but surely no-one could have predicted a Sarah Jane board game, or a toy Sonic Lipstick. Sometimes, the only sane response is to pinch yourself.)

Now, I'm certainly not suggesting that either *Torchwood* or *SJA* was cynically toolled for the purpose of finding new markets. Both production teams have worked hard to keep their shows distinctive, and each series has a loyal following of its own, but a key detail of their design was to scatter that *Doctor Who* DNA over as wide an audience as possible. Furthermore, Russell is on record as hitting the brakes on another mooted spin-off, featuring Rose Tyler, on the grounds that it was "a series too far", and would struggle to offer anything new. Ambition is one thing, but content remains king.

And so, *Doctor Who*'s romancing of the lit'l uns and the grown-ups has been a triumph. But what of the series' expansion into new territories? What play can it make for foreign audiences? 'We're gonna be bigger than *Star Wars*' was DWM's claim back in 1999, and while *Doctor Who* is currently a romping, stomping success in Britain, and dugger right into the core of popular culture, it's still small fry compared to *Star Wars*, and a bit-player on the international stage. And while the series is scoring well in Australia and a number of other countries, it still only has a cult following in the States – albeit a loyal one. This is key, as the response to the show in America could well have a profound effect upon its future.

Currently, *Doctor Who* has a devoted but small audience in the USA, much as it did during its first incarnation. The series is screened first-run on the Sci-Fi Channel, before passing to BBC America and selected PBS stations. When *Doctor Who* made its debut on Sci-Fi in 2006, it scored a rating of 1.5 million viewers. Later seasons fared slightly less well, but about the same number enjoyed *Voyage of the Damned* earlier this year. And to give that figure some context, first run episodes of Sci-Fi's home-grown shows *Stargate: Atlantis* and *Battlestar Galactica* win average audiences of around 1.3 and 1.4 million respectively.

However, while *Doctor Who*'s figures are healthy on Sci-Fi, it's small potatoes when put alongside the around 14 million who are watching *Heroes* on NBC. And there's no doubt that the BBC wants more. This summer, Steven Moffat and Julie Gardner took to the stage at ComicCon in San Diego to promote the series, recognising the convention as a key shop window for all things fantasy. It's clear this audience is of great importance to the BBC.

But the series is fighting its own reputation. In 2006, a positive review of *Rose* in the *New York Times* described the show as 'goofy

for *Doctor Who*, now sits down to watch it every week with her children. She sees it as inspiring, educational, and a thoroughly good influence. "It's the only TV show I can rely on to never be stupid," she said to me last year. "And if my kids grow up to be like you and your *Doctor Who* friends, I'll be very pleased." I told her she should be more careful about what she wishes for. Nevertheless, that's quite some compliment – not to me, to *Doctor Who*.

More recently, she told me of watching *The Stolen Earth* with her seven-year-old, Georgia. The little girl was explaining the plot to her mother, and when they reached the Torchwood scenes, said: "That's Captain Jack, mummy. He's gay and very brave, but he's quite sad inside, because he hasn't found a proper boyfriend yet."

How wonderful is that? If Russell's more emotional take on *Doctor Who* is helping to raise a generation with such an advanced level of empathy and compassion, then he has achieved something wonderful, and something truly significant.

So now, having looked back at *Doctor Who*'s return to TV, and then its journey to the top, it's time to look ahead, and ponder what might come next. And to that end, we need to step back from the fiction, and look at *Doctor Who*'s status as a brand, as a 'property' of the BBC – as a marketable commodity.

It is the BBC's duty and responsibility to look at ways to exploit *Doctor Who*'s success. Now, it's important to not get too hung up on that word – exploit – as this isn't a greedy or selfish ambition. If *Doctor Who* Frubes from Pettis Filous are the most bizarre piece of merchandising served up in the last four years, then we can assume we've been protected from a whole heap of nonsense in the meantime. The fact that every Dalek

we see on screen isn't a different colour must give great pain to the makers of action figures. No, here we mean exploit in the terms of 'make the most of'; to develop and expand. It is the job of the TV executive to make hay while the sun shines, and this summer, there is no doubt that the sun is shining on *Doctor Who*.

But merchandise is only a part of it. *Doctor Who* is the Number One show in Britain, and there's no way up from there. Those ratings are climbing, and that's an amazing achievement, but the pressure for more will remain. New customers must be found, and that can be done in only two ways – by looking to other age groups, or to other territories.



The Doctor visits twentieth-century Manhattan – but will his ever truly break America?



...and the Sarah Jane Adventures have expanded the Doctor Who universe further.





The Daleks in the 1960s...
the 1960s - the 1960s...



...and again at the moment...
...and again at the moment...
...and again at the moment...

and homemade? This July, the US magazine *Entertainment Weekly* gave *Journey's End* a robust 'A-minus' rating, but the opening gambit read: 'You don't have to inhabit the strange universe of *Doctor Who* fanatics to love [this]! It's a compliment, of course, but one that takes a moment to note the reputation of the series and its devotees. It's certainly not the language the magazine would use when commenting upon *Heroes*, *Lost* or *Star Wars*, all of which are big-selling cover stars for the title.

So how does *Doctor Who* step out of this niche and 'break' America? Well, there's one obvious answer to that question, and the very thought of it may cause fans on both sides of the Atlantic to wince: A new, alternative version of *Doctor Who* would have to be made for the American market.

This has been the traditional route taken by British TV hits to the USA for decades now – from *Till Death Us Do Part* to *Life on Mars* – so it's entirely possible that the BBC is already considering following the same model, retelling scripts from the last four years of *Doctor Who* to produce an alternative version of the show better suited to the mainstream American palette. I'm willing to bet this has been discussed within the BBC at length, given that the broadcaster is seeking to expand its international operations. BBC Worldwide has a well-established production base in Los Angeles, making US versions of British hits, most notably *Dancing with the Stars*. Last year, they developed their first scripted drama, *Viva Laughlin* – a remake of the BBC musical drama *Blackpool*. I think

Featuring a human Doctor and his family of genuses, I imagine their TV repeats are foxing young viewers of *Doctor Who* to this day. So difficult are those movies to square with the continuity of the TV series, few people have ever bothered to try. This is, perhaps, how we would have to view any other alternative version of *Doctor Who*, especially if it was retelling adventures we've already seen. There would be no room for continuity games – we'd have to just swallow the fact that this was similar, but completely different. This would be a brand new *Doctor Who*, and hence a brand new Doctor.

If this, or anything like this, happens – and remember it's just my guess that it might – then it will be our duty to rise to the challenge, to pass the test. After all, who are we to deprive anyone of their *Doctor Who*? If the show needs to branch out to reach a wider audience, then we should encourage that and celebrate it. *Doctor Who* would have its chance to be loved by the entire world – and what better tribute could there be to you and I, who loved it first?

Let's take a step back from thoughts of *Doctor Who*'s global domination. While it may well be the goal for the BBC, it's not necessarily an ambition held by those who are already card-carrying fans. For now, it is *Doctor Who*'s future in Britain that's of primary importance...



We've had to...
two versions of...
Human Nature...

"For fans who like to fit the Doctor's adventures into one linear narrative – would another version of *Rose* or *Blink* be difficult to swallow?"

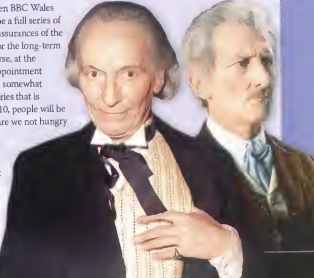
it's only reasonable to assume that BBC Worldwide has considered *Doctor Who* – what the company refers to as a 'superbrand' – for the same treatment.

What might a parallel American version of *Doctor Who* be like? His second home, outside of the TARDIS, would be in the USA – perhaps among the family of New York shop girl *Rose Tyler*. The Doctor himself would fit in perfectly well, thanks to his American accent. Perhaps Earth isn't the only planet with a Southern California. And in what form might the TARDIS's chameleon circuit be stuck?

For fans who like to fit the Doctor's adventures into one linear narrative – be they on TV, CD, in books or comics – the idea of another version of *Rose* or *Blink* or *Journey's End* might be difficult to swallow. 2007's TV retelling of the 1995 book *Human Nature* presented perhaps the most difficult challenge yet to those seeking one consistent canon, but even that conundrum is small-fry compared to what we're considering here. Again, nothing is ever new with *Doctor Who*, as the series has seen a remake of sorts before, in the form of the 1960s films starring Peter Cushing.

Many of us were alarmed when BBC Wales announced that there wouldn't be a full series of adventures in 2009, despite the assurances of the production team that this was for the long-term good of the programme. Of course, at the heart of this was a sense of disappointment and a railing against what feels a somewhat illogical decision – why rest a series that is more popular than ever? 'By 2010, people will be hungry for more' they say. But are we not hungry for more right now?

However, it's the seemingly counter-intuitive nature of this move that gives us the strongest reason to feel secure. It's clear no-one's rushing into anything. Steven Moffat is being given time to marshal his thoughts and his troops. ▶



...and two versions of...
the 'First' Doctor...

"The sheer brilliance of Doctor Who"



It all started as a mild curiosity in a junkyard...



Original mum Verity Lambert...



...and new daddy, Steven Moffat.

« If nothing else, the series has lost its most acclaimed jobbing scriptwriter to a full-time position, and Steven's most challenging task will be to find a new Steven Moffat. In the meantime, everyone has a chance to rest and recharge, ready to come out fighting. It is, in this sense, the most uncynical move the BBC can possibly make. And hey, there's still five hours of *Doctor Who* to come even during a year off – no small consolation. And that's merely the short term. It's clear the BBC is looking much further ahead. Russell has said that, thanks to this break, he sees no reason why *Doctor Who* should not run for "another 20 to 30 years."

Now that's an interesting choice of words. 20 to 30 years? Well, *Doctor Who* has managed that before – 26 years, to be precise. So let's take a moment to consider a future where *Doctor Who* has run for 26 years once again...

When the next 'last' episode is shown, in 2031, and the – perhaps – 16th incarnation of the Doctor leads his companion into the setting sun, promising that they still have work to do, then *Rose* will be as ancient as *An Unearthly Child* was at the time of *Survival*. By that time, just how other-worldly and strange will Christopher Eccleston's first episode appear? How foggy will the picture seem? How stiff and stagey the production? Will we be buying a DVD with alternative special effects? Well, 'no' to that last question, but

love, and if the series is agile enough to remain relevant to its audience – to show them a little of their own lives, their own world, as it tours the universe – then it will be taken in the hearts of each new generation of children. And those children will become adults, who will take their turn to nurture the show they love.

Indeed, such is the strength of my own belief, I have to accept that fact there are episodes of *Doctor Who* I will never see. Not because they were made before I was born, or because they have been lost, but because they will be made after I am dead.

That thought may seem morbid to some, but I see it as a wonderful, positive thing. It means we were right, you and I. It means we were always right. When we saw our first episode – whether that was in black and white or colour, whether it was watched by 10 million others, or by only three million, whether we liked it because it was funny, or because it was scary – when we looked into that vortex for the first time, we knew we'd found something worth believing in.

The guardians of *Doctor Who* – from Verity Lambert to Steven Moffat, from William Hartnell to David Tennant, plus you, me and everyone else who has ever cared – have helped to create not just a huge TV success story, but to make a massive contribution to British culture. The Doctor can join Sherlock Holmes, Alice and Peter Pan as one of a select group of fictional heroes who will,

without doubt, live for all time. As the years pass, fashions may change and other heroes will be born, and the Doctor may fade into the background for a while, but he will always return, time after time after time, and everyone will

know his name and what he stands for. He will still be exploring the universe long after you and I are gone. He will travel forever.

"The Doctor will always return, time after time after time. He will still be exploring after you and I are long gone..."



only because DVDs will surely be a curiosity by 2031, boxed away in attics, or growing mildewed in charity shops. By then, all of *Doctor Who* – perhaps all of British TV – will be available, with instant access, from some central server; though any true fan will undoubtedly keep copies of their own. Of course, the same old debates will be raging... Some will prefer to watch the original version of *Rose*. Others will prefer the new edition where the now obsolete digital video picture has been extrapolated into Super-duper High Definition, or whatever the mode of the day will be. A spirited debate will be taking place online about whether it's right to meddle with old, classic episodes. Some will defend the sanctity of the originals, while others will log off to go and watch *Marco Polo* – the original soundtrack matched to an entirely lifelike computer recreation of the cast, with backgrounds shot on location in China.

Now it may seem like whimsy to look so far ahead, but if the BBC is envisioning a long future for *Doctor Who*, then why shouldn't we? And even this prediction of another 26-year run is, to my mind, a rather modest ambition. For if the programme continues to offer new and exciting adventures in time and space, if they are produced with

London, 2 August 2038. A possible future...

"So that's decided then – filming starts in Glasgow in the spring," says the woman on the screen. "And can I be the first to say how happy we are to be working with you? Everyone here in London knew how important it was to get the right man for the job."

"I'm absolutely certain we have a hit on our hands," adds the man across the table. "Don't you think so, Jack?"

Jack, busy doodling on his notes, smiles a broad smile. "It has happened before, you know."

"Of course, of course," replies the man. "But with you as writer, I think our new *Doctor Who* will be bigger and better than ever." Jack shrugs away the compliment. "Can we just touch on that first episode again for a moment?" he says. "Now, I know you're all keen to have the Daleks, but I feel we should hold them back for a few weeks – give them a big launch of their own."

"What do you have in mind as a replacement?" asks the woman. Jack smiles again, and looks down at his doodle. It's a rhinoceros, standing upright and wearing black armour.

"Do you remember the Judoon?"

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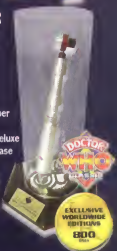


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THE TIME TEAM

Four fans, one mission: to watch all 751 episodes of **Doctor Who**. In order. From the start.



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THE TRIAL OF A TIME LORD

Parts Nine–Twelve

The Doctor's been cast as Poirot in this space-murder-mystery show. Is it Lasky or Hollett? Ruth Baxter or Janet? We've seen it and we still don't know!

The Time Team – a small group thrown together with no means of escape, on a scheduled mission to watch Parts Nine to Twelve of the *Doctor Who* story *The Trial of a Time Lord* from the Earth year 1986. The foursome remain shocked following the demise of Peri at the close of Part Eight of this epic adventure – and the Doctor, shuffling into the court, looks equally distraught.

Then he outlines his defence and Richard gasps. “Eh?! The Doctor is delving into his own future time stream to prove that he will be good in future? What sort of a defence is that?”

Clay smirks. “He’s been a very naughty boy but he won’t do it again!”

“It is a bit odd, to say the least!” nods Peter. “Why doesn’t he cite one of the numerous occasions that he’s saved the universe already? *Pyramids of Mars*, perhaps? Or, if he’s been looking into his future, *Journey’s End*? The story he’s going to tell in his defence must be phenomenally good.”

Compiled by **MICHAEL PRITCHARD** • Illustration by **ADRIAN SALMON**

Jac’s frowning too. “And doesn’t it mean that either the Doctor is found innocent by the jury and set free, or that the trial itself is a massive time paradox?”

The Doctor’s defence shows a space cruiser, the *Hyperion III*, setting off to Earth from the planet Mogar. Checking in are a whole variety of, er, suspect characters. “Eek,” says Clay as the camera moves through the spaceship model on to the passenger lounge. “That’s a great idea for a shot, but the model work is nastily cheap, and the set design is likewise extremely tacky; the lounge resembles a motel reception. It looks as if the series has had a huge budget cut.”

Professor Lasky, a strident scientist, is having trouble at reception. “So Lasky is able to get into

Cabin 6 using the key of cabin 9?” wonders Richard. “That’s rather dodgy security, isn’t it?”

“Ah,” says Clay knowledgeably, “if the *Hyperion III* is anything like a contemporary cruise liner, then they leave your luggage outside your room. So it makes sense for Lasky to have come stomping back without even opening the door.”

As more murderous mayhem and intrigue unfolds – and I’m rather afraid that it’s all so complex that you’ll have to consult the *Matrix Doto Bank of DWM* 363 for all the details, gentle reader, or we’ll still be here in Issue 500 – the scene cuts to the TARDIS, where the future Doctor is sweating over an exercise bike.

“His costume has actually got worse in the future!” boggles Richard. “With a hideous glittery waistcoat and yellow cravat.”

Jac sighs. “You know how the DVD people replace all the special effects these days – how about putting poor Colin in a tasteful CGI costume? I’m sure it would improve the episode immensely.”

But this future Doctor is not alone... Clayton screams like a big girl (in the key of F) as without any warning at all, we are suddenly confronted by the Doctor’s future companion, Mel. “Bloody hell, where did she come from? Mel just suddenly appears at the top of a scene, and Bonnie Langford’s at maximum power!”

“She’s a bit eager and over-enthusiastic, isn’t she?” observes Richard as Mel serves up two glasses of refreshing carrot juice.

“Well, in Mel’s favour,” says Jac, “it’s nice to have a bit of enthusiasm from a companion, they’ve been





PETER

CLAY

JAC

RICHARD

pretty whiny since Romana. But oh gosh, this really is a bit too much enthusiasm, isn't it?"

The Doctor and Mel arrive on the good ship *Hyperion III* and meet its captain, Commodore Travers. "Now that's interesting," says Peter. "Tonker Travers has met the Doctor before but doesn't welcome his reappearance, and suggests that the last time they met, the Doctor put his ship in danger!" Is Travers the first character in the series to voice the concern that the Doctor is a catalyst for the deaths of those around him? It's a bit silly of the Doctor to include that conversation as part of his own defence.

The Doctor and Mel are set free by the Commodore to investigate the apparent murder of a passenger. "I love it that Mel and the Doctor seem terribly fond of each other," notes Clay. "In fact, the Doctor this episode is charm personified; no different character without Pen by his side. Though it's so very odd to have a companion appear without an introductory story – we just don't know who Mel is. She's just a nice bubbly fitness fanatic."

Indeed, Mel is soon limbering up in the ship's gym. "They expect her to do a work-out in time to that music?" splutters Richard. "It sounds like the theme to *Chock-a-Block!* 450 bpm! She'll have a heart attack!"



Pip has a slower scene in *Psycho to shame*.

Part Nine ends as Mel investigates the ship's hold – there's an explosion, and some of Professor Laskey's cargo of gigantic seed pods burst open.

"Brilliantly directed cliffhanger!" applauds Peter. "And doubly shocking cos the cliffhanger isn't a shot up Colin's hooter! And my goodness, young Mel's got a healthy set of lungs on her!"

Part Ten sees the mystery thickened, as whatever it was that emerged from the pods scurries into the ship's ducting and starts picking off the passengers. On top of there still being a murderer loose, of course. The Doctor retreats into a 'brown study', to which Mel can only ask, reasonably enough, "Is the vocabulary of all the Time Lords so antediluvian?" Richard smiles. "Experienced husband and wife writing team Pip and Jane Baker are giving a hell of a lot of crazy dialogue to every character! Fire alarms are not playthings for irresponsible buffoons!"

"It's fascinating," reckons Clay. "Almost every line is written in the same ornate style, like the Rani or the Master in their previous story, no matter who it is speaking." He ponders. "D'you reckon Pip and Jane are pulling our legs? Perhaps they're writing a tongue-in-cheek, 1960s *Batman*-style version of *Doctor Who*, with Mel as the Boy Wonder? If so, nobody's told the actors or the director, who all seem to be taking it seriously! Whatever, at least they're writing really well for the Sixth Doctor again."

"These mysterious, unseen plant creatures were quite effective," notes Peter. "Until one of them decided to turn on the shower to hide itself from the stewardess! That's just silly."

"But perhaps Clay's right, and it's supposed to be?" muses Jac.

Part Ten ends as the Doctor and Mel enter the ship's isolation room and discover a hideous mutant, half-woman half-plant. "Another good cliffhanger," says Richard. "The mutant's pulsing vein is rather disgusting. After all those crash-zooms on the Doctor in previous episodes, things are looking up!"

Part Eleven – "Part Eleven," sighs Clay. "That looks very odd and so tired. There's a whole world of ennui in those two words!" – and the Vervoids are revealed in all their glory. "They could be the silliest-looking monsters we've seen for quite some time," sighs Richard. "Just some rubber leaves glued on to a tracksuit."

Peter disagrees. "The design is quite effective, but I think it's their movement that lets them down. They move like blokes in a monster suit. And they can not only talk but plot and conspire just minutes after their 'birth', which is ridiculous."

"And they all have different accents!" says Jac. "Silly accents!"

The murderer is murdering again, pushing poor Mel into a laundry bin. "Whoa, whoa!" says Clay. "So people in the space gyms of the future finish their workouts and put their sweaty towels in a bin, and then the towels are fed into a pulveriser and ejected into space! That's mad! Think of all the mangled bits of towel floating through the galaxy!"

"That's how I'm going to do my laundry from now on," says Richard. His attention is caught by a scene showing the Doctor cutting off the ship's communicators by welding a great big axe. "If someone is tampering with the Matrix, you'd think they'd do it rather more subtly."

"At least it's fairly blatant for us in the audience, unlike the last story," says Jac. "And there are fewer time sequences this time too, thank goodness."

Part Twelve, and after the murderer is exposed – "I didn't understand the murder-mystery plot at all," harrumphs Clay – then the Vervoids go on the rampage. Jac wonders why "The Vervoids' logic" – as worked out by the Doctor – is so decidedly suspect. Just because animals eat some plants, why would the Vervoids assume, the second they come into existence, that animals will eat them? In fact, many plants have a co-dependent relationship with animals, as with creatures eating fruit and spreading

AND YOU SAID...

"This is the start-out story of the season for me, due largely to a great ensemble cast of fully fleshed-out characters. New companion Mel is so promising here – this companion in a long time to really enjoy JAGS! He. If only the character had continued to be so well served..."

ROBERT PARHAM FACEBOOK

"The Vervoids are a very nice idea. Unfortunately there is a bit too much going on with the additional Agatha Christie-style plot and they don't get as well served as, say, the Silurians did in their similar predicament."

BRIAN HILTON GLASSGOW

"The idea of a plant race destroying humankind was done much better in *The Seeds of Doom*, and the Vervoids themselves looked ridiculous – I won't even mention what their faces resembled. But credit must go to the cast, who give great performances, despite the cap they have to work with."

GEORGE P. MCGACHIEY FACEBOOK

"I do remember feeling very smug (I was only 10) when I picked up on the fact that Maty from *Brookside*'s Moganian translator was switched off when he was speaking perfect English before the Doctor pointed it out in the courtyard. Actor Tony Scroggie is now a councillor for the Merseyside borough of Knowsley. He still doesn't need a translator in order to speak proper."

JAMIE MCGOUGH LIN LIVERPOOL

"The Time Lords seem awfully quick to try the Doctor for genocide when they themselves sent him to potentially do away with the Daleks, don't they?" TONY WHITE CHICAGO, USA

seeds. And why would they start a compost heap of humans? A compost heap is made of dead vegetable matter, to nourish living vegetable matter. Are they planning to grow some people? For a script that started off talking about syllogisms, I'd expect a bit more understanding of logic."

As the Doctor and Mel deal with the Vervoids via some handy vionesium, Richard is similarly sceptical. "If you expose a plant to intense sunlight, it doesn't suddenly age to death! I wish just shining a bright light on my tomato plants would make 'em grow that fast."

Back in the trial room, the Valeyard accuses the Doctor of genocide at the close of Part Twelve. "Except it hasn't actually happened yet," points out Clay. "I'm so confused! But at the same time, there's no clue to where the story is going next. I'll say something for the trial plot, its unpredictable and intriguing. Unfortunately it's taking ages to get anywhere."

"Brilliant cliffhangers in that story," says Jac, "and the Doctor is back to being the Doctor we've known all along – heroic, clever, lovable, but with an edge."

The team nod in agreement. Suddenly there's a knock at the door.

"Who's that?" asks Peter

"Exactly!" I can't help replying. "Just this once, for the next two episodes, specially for the 400th issue of *DWM*. The Time Team has a guest review!"

I fling open the door. There stands a powerfully built figure, exuding authority and intelligence, a hint of something cat-like about the eyes

"OH! MY! GOD!" scream the Time Team. Crash-zoom on... the Doctor!

"Do you think Pip and Jane are writing a 1960s *Batman* version of the show?" Clay



In the Mid

"I think I've realised, more concretely than ever before, that I'll never be happy. I think that's quite positive, that I'm always worried, that I always think the next script is going to kill me, that I always think I'll never get there..."

night Hour

In his most candid interview ever, **Russell T Davies** invites **DWM** readers into his Manchester home to reveal the truth about the 2009 Specials, lying in interviews, the darkest corners of fandom, and "twisty-turny, timey-wimey"... Words: Benjamin Cook, Photo: Rex



very year, you wait for it to fail. Every year, you wait for the ratings to die, because no good luck lasts forever, no matter how hard you work at it." That, says Russell T Davies, is why now is the right time for him to quit *Doctor Who*, the show that he was responsible for resurrecting in 2005, after a 16-year hiatus, and turning into a commercial and critical success. "It's achieved everything that I wanted it to, and more. I've pushed it as far as I can. It's time for a completely new eye on it."

After this year's Davies-penned Christmas Special, set in Victorian London and involving the Cybermen, he'll oversee just four more Specials in 2009 (the first two of which he's co-writing, and the final two he's scripting alone), before Steven Moffat takes over as showrunner for Series Five in 2010. "It feels like I've got other things to do," says Russell. "Four years just feels good. It feels right, I think. I'm absolutely always thinking that I must get out before



Voyage of the Damned played extraordinary ratings.
"Never underestimate David Tennant's popularity."

Cymru Wales

"I get bored of it. They did ask me to do a fifth series," he reveals. "I think that's when I realised for sure that I just didn't want to do it."

It's 2pm, on 20 August 2008. Russell has been up since first light, in his house in the Victoria Park area of Manchester, working on the script to Episode 5 of the third series of *Torchwood*, which will run on BBC One next spring. In this house, he wrote all of his *Doctor Who* scripts up to and including Series Three opener *Smith and Jones*. He prefers writing here to his Cardiff residence, where work dictates that he spends most of his year. Not for much longer, though.

Russell's Manchester home encompasses the two obsessions in his life: his writing, and cartooning. The hand-drawn theatre posters in the entrance hall are his own work, from the mid 1980s, when he designed the flyers for Cardiff's Sherman Theatre. For a long time, Russell wanted to be a graphic artist. As a kid, he loved Marvel comics and Charles M Schulz's *Peanuts* strips. On the wall in his front room is his prized possession: a framed *Peanuts* sketch autographed by Schulz himself.

"He was a *genius*," says Russell of Schulz. "The rhythms of his jokes, the repetition, the silent third frame of four, the way that the punchline

is immediately followed in the same frame by a follow-up line, which becomes an extra punchline in itself... oh, I use all of it. It's so ingrained. The day he died I was so sad."

Russell gives DWM a guided tour of the house. It's surprisingly *Who*-lite. Okay, so there's the life-sized 1980s-style Dalek in the entrance hall ("I should get rid of that," he says), the dozen or so toy Daleks that take up a whole shelf in his kitchen, and the complete set of Target novels in his office upstairs, but you're reminded that *Doctor Who* represents just four years of a career in television that spans two decades. Russell landed his first proper writing and producing job, on children's magazine show *Why Don't You...?*, in 1988. He can't quite believe that it was that long ago.

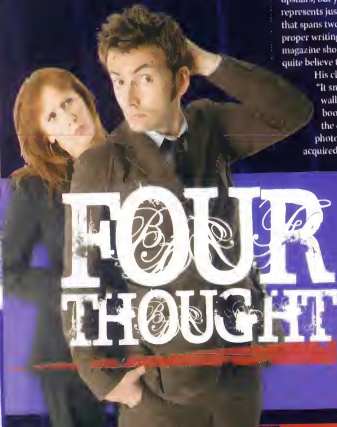
His cluttered office is his personal sanctuary. "It smells of cigarettes," he apologises. The walls are lined with hundreds of files, books, videotapes and DVDs. Next to the computer, on his desk, is a signed photo of Andrew Hayden-Smith. It was acquired, insists Russell, long before the former



Russell proudly presents the Ninth Doctor (Christopher Eccleston) and Rose Tyler (Bithie Piper) at their first photocall in 2000

CBBC presenter was cast in *Doctor Who* as Jake Simmonds. The office walls are adorned with photos commemorating Russell's earlier work – from short-lived, early-1990s ITV daytime soap *Families*, to 1999's *Queer as Folk*, the Channel Four series about gay men living in Manchester, which first put Russell on the map.

"I used to be a very florid writer," he says, lighting a cigarette back downstairs in the living room. It's the first of several that he'll smoke during our three-hour conversation. "My God, you should watch *The Grand*," he says of the hotel-set period drama that he wrote in the 1990s. "Talk about Baroque! But I'd had a soap training. In which it's every character's job to stand there and tell us everything that they're thinking, usually in lists of three adjectives. I knew that it wasn't working. I knew that I was in a stylistic dead-end. Literally. I taught myself how to write better. In Episode 16 of *The Grand*, I had Steven, the posh son, finishing his engagement with posh Christina. Such an empty character," he adds, laughing. "I called her Christina Wyndham-Price, because it rhymed with 'plot device'."



FOUR THOUGHT

The 2007 Christmas Special, *VOYAGE OF THE DAMNED*, achieved staggering viewing figures of 13.3 million. "You should never underestimate David Tennant's popularity," says Russell. "He's as popular as Kylie in this country. I put it down to them both. I don't think it's all Kylie, bless her. But also I think the word 'Titanic' helped. There's a romance to it, a fun to it, especially once you know that it's a spaceship." Was he ever worried that they couldn't pull off such an ambitious episode? "To be honest, no... however terrible the circumstances. Even when David's mum died [during the first week of filming], he was determined to keep working."

In *REUNIONS OF CAMEO*, Howard Atfield was due to reprise his role as Donna's dad, Geoff, from the 2006 Christmas Special. However, at the last minute, Bernard Cribbins replaced him as Donna's grandad, Will. Having made a cameo appearance as a newsreader in *Voyage of the Damned*, "Howard's agent had warned us that he'd been ill," explains Russell, "but I don't think we realised quite how ill until he turned up at the roadthrough. It was chemotherapy. Howard recorded the scenes on the hillside, with Catherine, and he was absolutely brilliant in them... but then it became clear that he couldn't carry on."

"They did ask me to do a fifth series. That's when I knew for sure I didn't want to do it.."

"That scene was a massive breakthrough for me," he continues. "They started the scene happy; five pages later, the engagement was off, and not once did either of them use the word 'engagement' or say 'I love someone else' or 'it's over'. I pared back all those words and phrases, because they didn't need saying. Both characters just knew what was happening. They realised it during the scene. Honestly, that scene changed the path of my whole career. I wrote better from that point on."

"That led directly to *Queer as Folk*, which is the ultimate in *not* saying what's actually going on. Ten episodes of a love story, ten episodes of Vince in love with Stuart, and I never had Vince say, 'I love you.' Never. Writing is, equally, what you *don't* write. I think that's why *Queer as Folk* succeeded. The audience felt involved, because they had to work hard. They weren't being given everything on a plate."

"We went through a terrible few weeks of trying to see if we could shoot his scenes [from subsequent episodes] in advance, but then he broke his leg and that's when his wife said, 'I'm sorry, but I don't think he can continue.' I thought, should Donna's father die? Should I refer to this in the script? Or is that in bad taste? Howard was such a nice man. We didn't want to replace Geoff with another father character, which is why we brought back Bernard, who was just brilliant. Howard's scenes from Episode 1 were re-shot, but they'll be available on the DVD box set, which is released in November."

Another late decision was to swap the running order of *THE STOLEN EARTH*

I remember shooting one of the opening scenes, where Hazel is running after Bernie, shouting, 'It's only a t-shirt!' – which is never explained. Everyone – actors, crew, extras – was wondering what she was going on about. Pam Tait, the costume designer, said, 'This script isn't just minimal, it's gonimic.' I think that's one of my best compliments."

Before we continue, your intrepid DWM reporter has something to declare. In February 2007, Russell and I entered into a correspondence, a pretty-much-daily exchange of e-mails, that continued for more than a year and has been collected together in a book, called *Doctor Who: The Writer's Tale*, which is published by Ebury this month. It's like a year-long interview with Russell T



POPPER and **PLANET OF THE OOD**. "I was surprised at how dark the Ood episode was. We're very careful about violence, but actually the Ood are being machine-gunned down, and having lobotomies, and it was grim. Also, Donna is lovely in it, but it isn't the strongest Donna episode... well, nothing's stronger for Donna than *The Fires of Pompeii*, where she makes the Doctor change his mind and go back. It's the most blazing performance in the world."

The Sontarans returned in *THE SWORD OF SHARON GATE* and *THE PRODIGAL SON*, shorter,



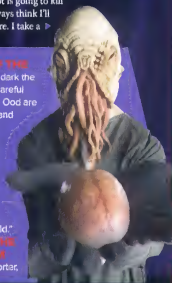
Russell, surrounded by some of Doctor Who's recent monsters.

Davies. It's all there: courting Kylie Minogue, signing up Catherine Tate, turning down Series Five, the search for Russell's successor...

"I've been asked to write a book about writing a few times before," explains Russell, "but I'm wary of a lot of the books out there, the ones that simply teach technique without any passion. They're all theory... whereas I like your description of our book as the diary that answers back. Yes, with you as the diary! It's the perfect format. It's writing in action."

For someone better known nowadays by his PR face, his "Marvellous" side, the "Honour", studied rhetoric of countless *Doctor Who* *Confessionals* and breakfast TV interviews, the Russell T Davies of *The Writer's Tale* is surprisingly frank. It's full of angst and self-doubt. No more Mr Marvellous...? "I think that's the only way to talk about writing. I knew I had to break myself open in order to be honest about scripts. It's fascinating to see Julie [Gardner, executive producer] and Phil [Collinson, producer] read it, because they know me very well, but even they had no idea of what I go through."

"I think I've realised, more concretely than ever before, that I'll never be happy. I think that's quite positive, that I'm always worried, that I always think the next script is going to kill me, that I always think I'll never get there. I take a ▶





The Sontarans: "That's how I remembered them from the 1970s and 80..."



Russell – captain of the good ship TARDIS. Hurrah!

slight comfort in that now, as I face a million more deadlines. It's like therapy. After Steven Moffat had read our book, he e-mailed me saying, 'I thought you just sat there typing all day, laughing. I imagined he did that, too. In a way, all writers are the same. Well, *good* writers. It's a cry for solidarity. We're all tearing our hair out, living with a massive pressure. If I use my 'publicity voice'... well, that's too easy now. It's a lie.'

Not that he's been lying in previous interviews, you understand... or has he? He grins. "Lying can be good. That and being able to read upside-down. I've spent my career reading documents upside-down on people's desks and it's got me an awful long way, let me tell you. But if I'm honest about my writing... well, I've realised that I don't care what people say about my scripts, because I criticise them on levels that they'll never even touch. They might criticise my decisions, or the way that I lead my life, or the speed at which I write, which I bet will come in for some criticism, but you might as well wish that I were blonde, or shorter, or not Welsh."

Knowing that he's leaving *Doctor Who* helped Russell put "a bit more energy" into his Series Four scripts. "It made them more muscular if anything. In some ways, it took the pressure off. It was bold, all the different directions that we went in this year. If *Midnight*, for example, had been the greatest disaster in the history of the world, I wouldn't have cared. If people had said, 'That was terrible, all the kids were bored,' it wouldn't have mattered. I'd still

stupider and angrier than ever. "That's how I remembered them from the 1970s and 80s," says Russell, "even though they weren't always that short. It goes with that round head and shoulders, I think. It doesn't look as good when they're six foot tall and enormous. Linx is short in *The Time Warrior*, isn't he? I watched it on DVD. In all the four years, that's the only time I've dug out an old episode to remind me of what a monster is like. *The Time Warrior* is great. It's exactly the sort of story that we'd do now."

"I can't believe that some people still don't watch Doctor Who... They're idiots."

be happy with it... whereas if I'd been signed up for a fifth year, I'd really have been questioning my judgement."

As it happens, the *Midnight gambel* paid off: a 45-minute slice of prime time family drama, featuring a small cast on a single, claustrophobic set, with minimal special effects, was watched by over eight million people, helping Series Four to achieve some of *Doctor Who*'s highest ratings this century. Of course, had the show averaged a weekly audience of three million ('I'd have died on my arse,' chips in Russell), no doubt he'd be sat here now reminding us that the BBC shouldn't be chasing ratings, that *Doctor Who* is a fine piece of public-service broadcasting, and that plenty of fantastic shows don't attract huge audiences...?

"Very true," he says, with a chuckle, "except *Doctor Who* is absolutely designed to be seen by everyone. Yes, I'd argue the opposite if we hadn't got the ratings... but the BBC wanted us slap bang

at the heart the schedule, when they thought that Saturday nights weren't working." He's referring to the dark days of 2004, before *Doctor Who* had transformed the television landscape. "Everything I've ever worked on, I've wanted ten million people watching. Well, I've finally got it. Every year, I've set myself these targets, which I've never talked about before in case we fall. Let's face it, one day the ratings will sink back down. But we're meant to be getting millions. We're meant to be beating ITV. We're not making a drama about Solidarity in Poland, or the Gulf War; it's just very powerful entertainment. I can't believe that some people still don't watch *Doctor Who*! I find that mad. They're idiots."

DWM wonders where the current success of *Doctor Who* leaves Russell's successor. In taking over from Russell, is the challenge facing Steven greater to the one that Russell faced in bringing back the show in 2005? "I'm absolutely confident

"absolutely wrong" had Jenny turned out to be the Doctor's actual daughter. "I think some fans were hoping that she'd be the mother of Susan, from *Gallifrey*... but that'd just be dull. Talk about destroying the character!" If the tabloids are to be believed, there are tentative plans for George Moffett to return as Jenny – but Russell shakes his head. "I've no plans. But who knows what Steven might do. The fact that Georgia can wear tight clothes a lot of the time would keep a lot of people happy. She's stunning, isn't she?"

Surprisingly, Russell knew next to nothing about Steven Moffat's two-partner, **SILENCE IN THE LIBRARY**.



where the title came first? "In a way, yes. There's no harm in that. It's a high-concept story in the middle of the series, to raise the ratings, to avoid the mid-series slump... which it did. That one and **THE UNDISCOVERED COUNTRY** **THE WALKER** were tent poles. They were crowd-grabbers. Of course, you can never predict, because actually the ratings slump came earlier – it hit the Sontaran episodes – so thank God those tent poles were

Russell insists that it would have been



Midnight: "A brilliant idea that just had to be written."



Catherine Tate as Nurse "Magnificent."

that whatever Steven is planning will be brilliant," rattles off Russell. But he's sidestepping the question. DWM tries again. Isn't Steven's dilemma that he'll want to make his mark on the show, and yet Russell has already hit upon a formula that patently works? "Well... yes," replies Russell. "It's hard, isn't it? I think that's what people will say to him – that it's harder, because he's got to replicate success. I think that's what will be said, and I think he won't care. He's too clever to worry about that."

"When I was bringing it back, people told me, 'It'll never work.' Every single year, *The Guardian* has called it 'the make-or-break series.' They're always ready for it to fail, and there's a great joy in proving them wrong. I bet Steven is discovering that joy already. Besides, a lot of what I've done with the show is common sense, like having a season finale. It's not like I *invented* the season finale. I would bet my back teeth that Steven's seasons will build to some sort of twisty-turny, timey-wimey climax. You know how he loves laying clues and pulling tricks on the viewers. His writing is so complex, so structured, so clever, so thought-through..."

"Plus, no matter what I did to the format, it's still a man in a police box, who turns up in a different place every week and has an adventure. Honestly, fundamentally, I didn't change a thing. I just fine-tuned the parts of the formula that interested me,

like the role of the companion. Steven writes very different episodes to mine, but they fit beautifully into that format. So what's to worry about? Nothing, really."

Last December, Russell and Steven met up in London for coffee and a chat. "I remember going to this meeting bristling with things to say. I had a million things to tell him, about BBC Wales, BBC Drama, how to handle the publicity, all that sort of stuff... and I remember, vividly, the moment I sat down, I thought, I don't need to tell him any of this. He knows it already. He's produced shows before. We actually had very little to say. I've told him that he can phone me at any time, but I bet he won't." Is Russell secretly hoping that he will? "No, because I hate it when people phone up and ask for advice," he smiles. "Experience counts for nothing. I might give him *bad* advice, and then I'll look like an idiot."



et Russell talking about the state of television today, and he's quick to denounce what he describes as "so-bad-it's-popular programming," citing such shows as *Rock Rivals* and *Hotel Babylon*. "I find that sort of TV mystifying," he says, "and cynical, actually. I don't understand the cynical heart that makes those things." He's more charitable towards the

increasing number of aspirants to *Doctor Who*'s crown, such as *Primeval* ("a great show – it did very well for ITV") and the BBC's new Saturday testime drama *Merlin* ("a really, really fine piece of work"). The producers of both shows have talked openly of their debt to *Doctor Who*, with *Merlin* even including a "Thanks to Russell T Davies' acknowledgment on the end credits."

"*Merlin* is the first proper rival to *Doctor Who* that I've seen," says Russell, "and that's my finest compliment. I think it does us good to have rivals snapping at our heels. It *is* a competition, frankly. It's honest-to-God rivalry, and I like that. It fuels everyone to keep going." But the strongest motivator, he says, is his fear of letting down *Doctor Who*'s cast and crew...

"When you've got David [Tennant] there, and Catherine Tate has agreed to give up a whole year of her life, that's the greatest pressure of all. I couldn't look them in the eye if we're not doing them proud. That's been the benefit of changing our cast every year – which wasn't the plan, but I loved that in the end. Every year, if the show had failed, the press would have blamed the new cast member, and we must never, never allow that to happen. That's a fantastic pressure on everyone to keep up the standard. It wouldn't have mattered if they'd been given rubbish scripts, or had terrible sets, or bad directors; the press would have looked at the face on screen and said that it's the newcomer's

and **ROBERT OF THE DEAD**, until the scripts were delivered. "Let's be honest, it's less work for me," he reasons, "because Steven is utterly trustworthy and brilliant. I knew that it was set in a library, that there was a spooky little girl, and shadow monsters... but that was about it. He didn't say a word about River Song... although he has filled me in on her backstory since then. The truth about River Song! Oh yes! I'm taking that one to my grave. Sorry."

ROBERT OF THE DEAD was written at the eleventh hour, to replace a script called *Century House* by Tom MacRae. "Tom's script would have been lovely," laments

Russell, "but it was too close, in too many respects, to the Agatha Christie episode... and I got a bee in my bonnet about this *Midnight* idea. It was like an itch. It burnt in my head. It was a brilliant idea that just had to be written. That was unfortunate on poor Tom, but his script will get made one day."

ROSE LAST AND THIS EPISODE

ROSE LAST both ended on mind-blowing cliffhangers. "Yes, Bad Wolf! In Episode 11, I didn't want Rose to give her name. It's that thing of not knowing the name of something magical, which is the role that Rose occupies in that episode. She's like Rumpelstiltskin. All the way through, even at the end, she kept

refusing to give her name. About halfway through writing the script, I thought, wait a minute, there are another two words that I could use..." A week later, nine million people watched the Doctor regenerate, apparently. It caused a media storm. "None of us saw that coming," says Russell. "I think the entire country realised, consciously, how much they love David Tennant."

"There are all sorts of ways that you can criticise those final two episodes, and all sorts of reactions that I was





Dressed up to attend one of the many awards ceremonies that honoured *Doctor Who*. © BBC



Time and the Rani: It might not be the best story ever, but Russell enjoyed watching Irena (Mark Greenstreet, right).

fault. They'd have said that Catherine had destroyed *Doctor Who*, or Freema (Agyeman), or David."

In his *Foreword to The Writer's Tale*, Philip Pullman describes Russell as "pugnacious, and rightly so, when faced with narrow-minded prejudice; highlighting in particular 'the relentless and merciless idiocy of internet 'criticism'." How does Russell regard the adverse reaction, in some quarters, to Catherine Tate's casting in *Series Four*? "I think it's a bit horrific," he confesses. "Of course people are free to say whatever they want, but it seems that they're even freer when the subject is a successful woman. Successful women are considered to be fair game, especially by female columnists. Women beware women. That's the truest phrase ever said."

"The problem is that a lot of journalists go online to find their material, quoting the internet forums and that area of fandom that reacts as if the world is ending, as though by casting Catherine we're destroying the show. That's embarrassing, quite frankly. To be absolutely blunt, it's the only moment in my entire four years that I was actually ashamed of fandom. I'm not talking about fandom full stop; I'm talking about those

dark corners that react in that way. As if we didn't know what we were doing! After four years! All of us – Julie, Phil, David, all of us – were utterly confident of what a fine actress Catherine is and how brilliant she would be. The proof is there now, in 14 episodes. She's every bit as magnificent as I promised she would be."

In the past, Russell has insisted that he never goes online to read what people are saying about him. But this isn't true, is it? "Now and again, I have a look," he admits. "But I don't do it constantly. I wonder if Steven does? My boyfriend's a civil servant, so he sits at a computer all day, every day, and sometimes he goes online over lunch. I ask him, 'What are they saying?' He says, 'They're slagging you off again.' But I refuse to take it personally. I'd die if I did! What's the worst thing that he's read about himself online? 'That I'm lazy. That always gets me. Fair enough if you don't like what I do... but lazy!' It's a ridiculous view of television. It's an assumption that we're all swanning around in chauffeured limousines, drinking champagne. That annoys me. It's facile. But it doesn't annoy me for long. I know I'm not lazy."

Is life behind the scenes on *Doctor Who* really as cosy and controversy-free as the people who work on it make out? "I know that some people think

that *Doctor Who Magazine* is sort of cheerleading when you report that everything's nice and happy," he considers, "and it's human nature to want to know great, dark secrets... but c'mon, look, we work hard to create a comfortable working atmosphere. I'm sorry if people don't like that, but you know what? Tough shit."

DWM invites Russell to whet our appetites for the forthcoming 60-minute Specials. The Christmas one is shot already ("It has a very exciting title," he says, "which may or may not get people up in arms"), and next year's Specials will commence production in January. "They're all very different. They're all very colourful. They hit the ground running." When asked about settings, he says, "There are at least two alien planets, maybe more." What about returning aliens? Here he chooses his words carefully: "I would say... how can I put this? Two new monsters... no, three! Yes, three."

"The Doctor is travelling alone. Each story will have a different companion, a woman or a man of the week to team up with, some great guest casting... and it won't always be a young girl." In the



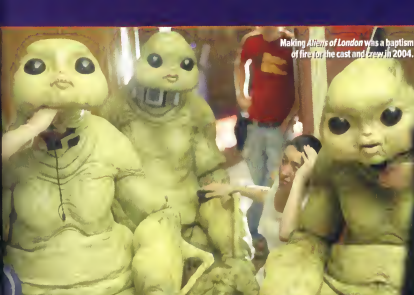
dreading. The Daleks again? For the third time?" Three out of Russell's four series finales have featured the Daleks. "I was dreading that it was too internalised, too full of continuity, that feeling that it's only for the fans."

I thought, this could be brilliant or this could be terrible. I was waiting for it to backfire, but I think it became something remarkable. In *Resurrection of the Daleks*, it becomes unlike any other programme on TV. I'm really proud of that. It's barmy, that episode. And it worked. You forget all the fears that you had beforehand."

The final episode was 20 minutes longer than usual. "That's simply because I refused to have Davros in charge of the Daleks. If I'd got rid of the Supreme Dalek, the whole story would have been a lot simpler, but I just don't believe in Daleks as machine servants. Davros had to be their slave, locked away in the vault." Russell describes the TARDIS dragging the Earth back home at the climax as "the biggest and boldest piece of storytelling possible... but wouldn't it have killed the planet's inhabitants?" "Of course you can pick it apart," he counters, "but why not go with it? You'll have as much fun as the Doctor and his companions do. It's clear that an

atmospheric shell had been established around the Earth. That's what protects it. So there!

"The planet could have just dematerialised, and then all the people who have a scientific problem with the broadcast version would have gone. 'Oh, that's fine. That's science.' No, it's not! And it's not as exciting as seeing what the Doctor and his companions can do together, how powerful they are, how in control of the entire planet they are. Why is materialisation more acceptable? Why? That's bollocks. I love that episode. It has a sort of end-of-term energy to it, an arrogance to it, a muscle to it. It's glorious."



Making *Aliens of London* was a baptism of fire for the cast and crew in 2004.



The Tenth Doctor – one of the most recognisable characters on television today...

"I've always loved Doctor Who. There's something good about EVERY episode..."

Christmas Special, it's David Morrissey, playing "a brilliant character." And just to confirm – is David Tennant staying on for all five Specials? "Yes, every single one. He is the Doctor."

In each of his annual end-of-series interviews with DWM, Russell has spoken of *Doctor Who*'s future with the same mix of bravado and enthusiasm that's marked every stage of his career. This time around, however, the question is whether Russell's next project can possibly top this one? Will the next thing he writes simply not be as good? "The next thing I write will just be different," he reasons. "It'll be like I learnt nothing from *Doctor Who*. You do just start again with every show." He's rumoured to be planning a six-part drama known only – "ridiculously," he says – as *More Gay Men*. "I don't know what it's about, just gay men. There's probably a 40-year-old gay man, and maybe a 20-year-old gay man, not an affair, just the different generations. I think they both work in the same office."

Will Russell write for TV's *Doctor Who* again? "No, I'm looking forward to watching it as a viewer, for the first time in 21 years. I can't wait." What if one day there's an episode that he doesn't like? Has

he forgotten what that feels like? Will he be on the internet within minutes, registering his complaint? "Oh, but I've *always* loved *Doctor Who*, even during those periods when it was considered to be terrible... let's say *Time* and the *Rani*, which was the first episode I ever saw in Manchester, actually, on a black-and-white portable. It was probably better in black-and-white." It was still rubbish, though, wasn't it? "It was a low moment, but no way did I stop watching. No way did I ever give up on Sylvester McCoy. If *Time* and the *Rani* were repeated today, I'd still sit and watch it and have a good time. It has that very handsome man in it, Mark Greenstreet [Ikona]... dressed as a lizard, admittedly! But there's something good about every episode."

Has he overseen any real clangers during his tenure? "There probably have been weaker episodes in the past four years, but now, for me, it's hard to see which ones. It's probably my fault if an episode is weak. I mean, okay, we all talk about *Aliens of London* with a slightly regretful tone, because we were learning, we'd never worked with prosthetics before, and the schedule was impossible... well, do you know, I watched it on BBC Three the other

night – and what a classic episode! The Doctor's in Downing Street. A spaceship flies into Big Ben. Penelope Wilton [Harriet Jones] is watching Slitheen murder people. Frankly, it's brilliant. If I'm absolutely honest, I think some fans don't yet realise how good these last four years have been. And it'll be just as fantastic once Steven has taken over..."

By which time, Russell will be riding off into the sunset. No tears, no regrets, just Allons-y, straight ahead and out, press the button, dematerialise, new planet – next stop, everywhere! Isn't he going to miss this show? "No," he says first off, but then he considers the question. "Julie worries sometimes. The sheer size of this show... I suppose it's hard to imagine just going back to Manchester, and sitting there writing a six-parter... because the next thing I write will go out at nine o'clock, it'll be an adult drama, it'll get three million viewers, and there won't be half as much fuss about it. It won't get a *Radio Times* cover. I'll miss the size of the job, I think. I'll miss the energy that goes into it, actually. The creativity."

"Then again, I worry for my health. I mean, doing that book with you, seeing it written down, the day-to-day workings of this show... I do think, I'm 45 now, that number of late nights, with that amount of smoking, with that amount of coffee, seriously, that's not good." He stubs out his cigarette as he says: "I'd like to see 55. That'd be nice."

"But each new drama creates its own new world, and its own problems, and I know that'll fill my head," he says. "I'll be looking at the latest issues of *Doctor Who Magazine*, going, 'Hey, didn't I used to work on that show, way back...?'"

Same time next year, then, Russell? For now, he says nothing. He just smiles. He knows what we're thinking. Yeah, maybe we won't see him for dust. ☺

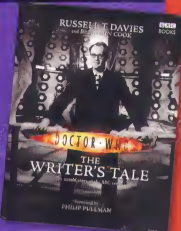


"Forgotten" star Trinity Wells (Lachlan's Mom)

The final word must surely go to the forgotten star of all four of Russell's series as showrunner. Yes, newsreader Trinity Wells! "It's about time you did an interview with her," says Russell, laughing loudly. "She's like the longest-standing cast member. I think we'll see more of her. While I'm in charge of *Doctor Who*, she's the voice of the Earth. I could bring her in as a proper character for my last ever episode. I could have the Doctor actually meet her. Hey, she could give her life to save him! Oh yes..."

THE WRITER'S TALE

Doctor Who: The Writer's Tale by Russell T Davies and Benjamin Cook is published by Ebury on 25 September. Russell and Benjamin will be signing copies of the book at Waterstones Piccadilly in London (8 October, 6pm), Waterstones on Birmingham High Street (9 October, 12 noon), Waterstones at Manchester's Trafford Centre (9 October, 6pm), Borders in Bristol (10 October, 12.30pm), and Borders in Cardiff (10 October, 5.30pm). On 12 October, Russell is appearing at the Cheltenham Literature Festival, in conversation with actor John Barrowman and *The Times*' Caitlin Moran.



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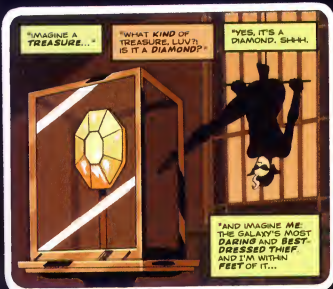
HEY,
EMPEE!

I'M
ASLEEP,
ZED.

THEN HOW
COME YOU'RE
TALKING? T-TELL
ME A S-STORY.
LUV --
PLEASE...

SIGH...

ALRIGHT,
IF IT'LL SHUT
YOU UP...



"IMAGINE A
TREASURE..."

"WHAT KIND OF
TREASURE, LUV?
IS IT A DIAMOND?"

"YES, IT'S A
DIAMOND. SH--H.

"AND IMAGINE ME
THE GALAXY'S MOST
DARING AND BEST-
DRESSED THIEF
AND I'M WITHIN
FEET OF IT..."



"...WHEN IT ALL
GOES WRONG."

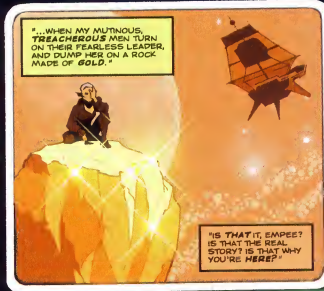
DON'T
MOVE!

"THAT'S NOT THE
STORY, EMPEE...
TELL ME THE
REAL STORY!"



"WELL THEN...
IMAGINE A SHIP,
ZED. A PIRATE
SHIP, THE BARON
GREENBACK."

"I'M HER CAPTAIN
QUEEN, AND WE'RE
RAIDING THE GOLD
WORLDS OF THE
AURIC CLUSTER..."



"...WHEN MY MUTINOUS,
TREACHEROUS MEN TURN
ON THEIR FEARLESS LEADER,
AND DUMP HER ON A ROCK
MADE OF GOLD."

"IS THAT IT, EMPEE?
IS THAT THE REAL
STORY? IS THAT WHY
YOU'RE HERE?"



YOU WANT
TO KNOW
THE TRUTH,
ZED?

I'M JUST
LIKE YOU,
SWEET-HEART.
I'M JUST LIKE
EVERYONE
ELSE. I DON'T
KNOW WHY
I'M HERE.

I DON'T
EVEN
KNOW WHO
I AM.

GOOD
MORNING,
RESIDENTS!

"IT'S TUESDAY THE
GLUNTEENTH OF MAUVE,
AND ANOTHER GLORIOUS
DAY IN THE GALAXY'S MOST
PROGRESSIVE PRISON!"

"THIS IS YOUR CHIEF
WARDEN AND BEST
FRIEND, JONAH GRIPTON,
AND I'D JUST LIKE TO SAY
HOW WELCOME YOU ALL
ARE INSIDE..."

THINK TWICE

PART ONE

STORY: DAN MEDARD PENCIL ART: MARTIN DESGOUTY INKS: DAVID A. ROACH
COLOURS: JAMES OFFORD LETTERS: ROGER LINDRIDGE EDITORS: TOM SPILSBURY & SCOTT GRAY

"TODAY'S
SCHEDULE
IS AS
FOLLOWS..."

"8-10 AM: MORALE REINFORCEMENT.
THERE HAVE BEEN A FEW SUICIDES OF
LATE, AND WE'RE QUITE KEEN TO KNOCK
THIS ON THE HEAD..."

"10 AM: DAILY MEMORY
MANAGEMENT. OUR NEW INTAKE
WILL TAKE THEIR FIRST VITAL STEPS
TOWARDS REMEDIATION, AS
ALWAYS. RESIDENTS, I URGE YOU
TO IGNORE THE SCREAMS..."

"THEN IT'S TIME FOR YOUR
MANDATORY NUTRITION-BREAK
IN THE RESIDENTS' PANTRY..."

"DO HAVE A
PEACEFUL
MORNING..."

"HEADS UP,
ZED -- HERE'S
TROUBLE."

MORNIN',
ZED.

ULP. ER.
H-HELLO, CEECEE.
H-HOW ARE YOU
TODAY?

OH, YOU
KNOW, LUV. SAME AS
ALWAYS...

HUNGRY!!

NO! PLEASE, CEECEE,
I'M STARVING! YOU
ATE BOTH MY MEALS
YESTERDAY AS
WELL...!

YOMPH! CAN'T
HELP IT, CAN I? GOT A --
SLURPH! --DISORDER, THAT'S
WHAT THE DOCS SAY. SHUT YER
GRILL, OR YOU'RE NEXT ON
THE MENU!

WHY DON'T
YOU LEAVE
HER ALONE,
CEECEE? YOU'RE
TWICE HER
SIZE.

IS THAT
YOUR WAY OF SAYING
I'M FAT?!

WELL, IF
THE SHOE
DOESN'T
FIT...

SAY
THAT AGAIN,
GREENBEAN --
I BLOODY
DARE YA!

SIGH, I HATE
TO REPEAT MYSELF,
SO LET ME PUT
IT ANOTHER WAY...

YOU'RE CORPULENT,
OBESE, ROTUND, CUDDLY,
CHUNKY. WHEN YOU SIT
AROUND THE HOUSE, YOU
ACTUALLY SIT AROUND THE
HOUSE. YOU PUT YOUR BELT
ON WITH A BOOMERANG.
YOUR BACKSIDE
HAS ITS OWN
POSTCODE...

...AND AN
AIRPORT.



ANYWAY, TERRY WAS **MORTIFIED**. BRIGHT RED, HE WENT. I SAID -- "YOU'RE **CRIMSON**, TERRY."

OR TO PUT IT ANOTHER WAY...



"YOU'RE **MAGENTA**, PRICE."



UM...

NOTHING? REALLY? NOTHING?

BLIMEY -- TALK ABOUT A TOUGH GUY...



WELL, ANYWAY -- CLEAN BILL OF HEALTH, SO OFF YOU GO AND STAY OUT OF **TROUBLE**.

THANK YOU, DR. SMITH.

AND I'LL SEE YOU AGAIN... **SOON**...



THE CONSIDERATION ROOM.

SO -- WHO DO WE HAVE **TODAY**, MR. FLATCH?

THE **LOLISO**, CHIEF WARDEN. SHE, AH, CAUSED A BIT OF A STINK IN THE PRISONER CANTEN...



THE **PANTRY**, FLATCH. IN THE **RESIDENTS' PANTRY**. IT'S IMPORTANT THAT WE **USE** THESE TERMS, DEAR BOY. IT MAKES OUR RESIDENTS FEEL THAT MUCH MORE... **SECURE**.

AYE, OF COURSE. THE **PANTRY**, ANYWAY. SHE'S BEEN ACTING UP A BIT, SO I THOUGHT YOU MIGHT WANT TO...

TAKE A CLOSER LOOK AT THE SITUATION, OF COURSE. VERY WISE.



HELLO, CEECEE. REMEMBER ME? I CERTAINLY REMEMBER YOU, DEAR. NOW, I KNOW YOU'VE BEEN HERE BEFORE, BUT...

WELL, WE'RE GOING TO HAVE TO BE A BIT **FIRMER** WITH YOU THIS TIME, AREN'T WE?





HA...
HAHAHA...

IT'S NOT
TOO LATE
TO MEND
Charles
Reed



'S FUNNY,
ISN'T IT?

THEY... THEY SAY
THEY'RE MAKING US
B-BETTER... BUT THEY'RE
JUST B-BREAKING US.
AREN'T THEY?



MR... MR
BOYCE...?

THERE'LL BE
NOTHING L-LEFT OF
US AT ALL BY THE TIME
HE'S F-FINISHED.
MR BOYCE...

WHAT'S GOING ON, HJ
23/5/16/20? LET ME
GUESS -- YER A BIT DOWN
IN THE DUMPS?



JUST LOTS OF LITTLE PICES, PUT
US RIGHT IN THE BIN F-FORGET
ALL ABOUT US

AN... AN I DON'T
JUST MEAN THE
B-RESIDENTS, I
M-MEAN YOU AN
YER AN ALL
THE P-PEOPLE
HERE...

HE'S B-GONNA
USE US ALL UP...
PUT US RIGHT
IN THE BIN...



I CAN'T LET
THAT HAPPEN
TO ME,
M-MISTER
BOYCE...



I JUST
CAAAA-

SSSHZZZAKKKK!



GOOD
GOD -- NO!!!

EMPEE... OH CRUMBS, EMPEE --
IT'S HAPPENED AGAIN!

FIFTH
TIME THIS
WEEK...

DON'T LOOK
ZED DEAR, JUST...
DON'T LOOK.

HOW DO YOU *FEEL*, CEECEE? HOW'S THAT MONSTROUS HEAD OF YOURS, EH? BIT CALMER, I SHOULDN'T WONDER?

UHM...

MUH...

SIR, I THINK SHE'S...

BRAINDEAD? YES, I THINK YOU'RE RIGHT, PITY.

ANYWAY, WHAT'S SHE *DOING* HERE?

SHE HAD A FIGHT, SIR, IN THE AM PANTRY, WITH THAT GREEN-SKINNED WOMAN.

OH, MP 8/11/6/4. YES, I KNOW HER. JUST A THOUGHT, MR. FLATCH -- IT MIGHT BE AN IDEA TO KEEP AN EXTRA-WATCHFUL EYE ON OUR EMERALD RESIDENT.

YES, SIR, EXCUSE ME...

HER MIND DIDN'T SCREAMING, GONNAH...

THERE'S BEEN SOME TROUBLE IN THE LIBRARY, MR. GRIPTON, I'D BETTER...

TASTED BETTER THAT WAY...

Y-YES, YES, YOU GO, MY BOY...

TASTED SWEET.

NIGHTFALL...

"THIS IS THE TRUE STORY, ZED -- AS I UNDERSTAND IT."

"I'M A BAD PERSON, WE ALL ARE, WE MUST BE OR WE WOULDN'T BE HERE."

"BUT I'M GOING TO DO BETTER, ZED, FOR ME, FOR YOU..."

GOTCHA!

I'M GOING NOW, ZED DEAR.

I WON'T FORGET YOU.



VENTILATION
SHAFT -- THE ONLY
WAY TO TRAVEL!

ALRIGHT, THIS
SHOULD BE EASY...
A MACHINE USING THAT
KIND OF POWER
WOULD NEED A LOT
OF JUICE, SO...

BINGO!
WHEN IN
DOUBT, GO
WITH THE BIG
ONE!

NICE AND
SIMPLE: IN, OUT,
AND EVERYONE'S
HOME IN TIME
FOR --



AAGGH!

SKKOW!



BUT...

BUT THAT
WAS MY SONIC
SCREWDRIVER, YOU
BLEW UP MY SONIC
SCREWDRIVER...

I AM
SO GOING TO
SUE!

SQUEE!

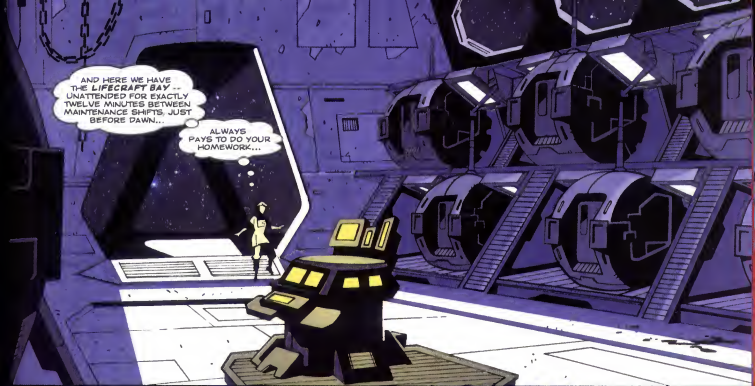
SQUEE!
SQUEEE!!
SQUEEE!!!



UM... I DON'T
SUPPOSE I COULD
BUY YOU LADS
OFF WITH A
BIT OF CHEESE,
COULD I?

NO...?





AND HERE WE HAVE
THE LIFECRAFT BAY --
UNATTENDED FOR EXACTLY
TWELVE MINUTES BETWEEN
MAINTENANCE SHIFTS, JUST
BEFORE DAWN...

ALWAYS
PAYS TO DO YOUR
HOMEWORK...



LOOKS LIKE A SIMPLE ENOUGH
BINARY SEQUENCE... SHOULDN'T
BE TOO MUCH TROUBLE TO CRACK.
THEY'VE LEFT ME WITH THAT MUCH
KNOW-HOW AT LEAST...

FASCINATING.



SERIOUSLY,
MP 8/1/16/4 -- I
FIND THIS BEHAVIOUR
FASCINATING.

WE DO ALL WE
CAN TO CARE FOR
YOU AT THINKTICE --
TO PREPARE YOU
FOR A BETTER
LIFE. AND HERE
YOU ARE, TRYING
TO LEAVE US
ALL BEHIND...

DO YOU
REALLY HATE
US SO VERY
MUCH?



MORE THAN
YOU CAN POSSIBLY
KNOW, YOU AWFUL...

SANCTIMONIOUS...

WEARISOME LITTLE WART OF
A MAN. AND ONE WAY OR ANOTHER, I'M
GETTING AWAY FROM YOU TONIGHT.



I DON'T
THINK SO,
DEAR.

MR FLATCH --
PLEASE HIT OUR
WAYWARD RESIDENT.
QUITE HARD.



SHAZZAKK!

WH...?

WAIT!
WH-WHAT...
WHAT ARE
YOU...?

YOU KNOW
THE SCORE BY NOW,
LITTLE MISS...

MY BEAUTIFUL,
BOUNTIFUL, KNOWS-ALL
TAKES ALL YOUR BAD
MEMORIES AWAY -- AND
LEAVES YOU IN A
STATE OF PERFECT
IGNORANCE.

A BLANK
SLATE -- A FRESH
CANVAS ON WHICH TO
START YOUR LIFE
STORY ANEW...

GRIPTON -- LISTEN TO
ME! I DON'T REMEMBER
MUCH, BUT I KNOW THAT I'M
RICH! I CAN PAY YOU OFF,
GRIPTON. SEE TO IT THAT YOU
NEVER WORK AGAIN...!

BUT I ENJOY
MY WORK, RESIDENT.
IT'S TOO LATE TO
BARGAIN AND FAR TOO
LATE TO PLEAD...

SOON, ALL
OF THIS...

...WELL, IT
WON'T EVEN BE A
MEMORY.

NEXT: SECRETS OF
THE SPACE GULAG!

YOU ARE NOT ALONE

Neil Harris wallows in his pile of DWMs...

WHY DWM MADE ME THE FAN I AM

It is my shame, I was a late arrival to **Doctor Who Magazine**. It had been going for over a year by the time I started reading, with issue 55 ('Introducing The Fifth Doctor - Peter Davison').

I say 'reading' but that word isn't big enough to do justice to

the experience. I wasn't simply reading, I was devouring, absorbing and, most of all, *learning*. It was the magazine that made me a fan; or, at least, it made me aware there was such a thing as being a fan. I was no longer merely someone who watched *Doctor Who* and enjoyed it. I was now a student of Doctorology.

Bear in mind I was six or seven at the time, and had graduated to **Doctor Who Monthly** from Look-In (which was very good, but only featured shows on ITV, which I wasn't allowed to watch because my parents didn't approve of me seeing adverts for toys they couldn't afford). So I didn't know very much about anything; *Doctor Who*, life, the world in general.

But DWM soon changed all that. Within a few months, I knew how many different types of Cybermen there had been (four), that actress Sandra Dickinson had the catchphrase, "Gee,

...but for the Doctor there is no escape. He will go into exile on Earth with a new race as ordained by the High Council of the Time Lords. As the Doctor continues to voice his protests he is seized in a force field and whirled away to begin the start of his sentence.

Several things puzzled the literally-minded child that was me. Firstly, how someone could voice a protest without starting a sentence? Secondly,

what was this 'new race' the Doctor would be going into exile with? But thirdly, and most perplexingly of all, there was no mention of him changing his appearance!

So I searched back through the *Episode Guides* until I found the episode where Patrick Troughton had transformed into Jon Pertwee. Which was, of course, as we all know, *The Enemy of the World* Episode 1.

Suddenly Bruce, Head of World Security, arrives at Kent's caravan and goes to open the door leading to where the Doctor is changing.

But this struck me as odd, and when I discussed this new-found fact with my mum she said she was pretty sure that Patrick Troughton had been in the one with the Yetis on the underground.



was mind-blowingly fantastic, and the Archives because they were my only link with those many *Doctor Who* stories which had yet to be adapted into Target novelisations. The strange thing is, reading those synopses, I began to learn about 'plot' and 'structure' at an almost intuitive level. Each scene is all about how it advances the plot; the Doctor and assistant get split up so the action can alternate between them; and, yes, each episode did have an exciting 'peak' at the beginning, middle and end, very much like a letter W.

The other unusual thing about **Doctor Who Monthly** was that it was for keeps. I didn't read each issue and throw them away; I held on to them for future reference and so that I could read all the parts of a comic strip story all in one go for an extra-strong comic-strip hit. Which is why now, as I write this, I have a teetering pile of 399 issues approximately one yard to my left. I keep them because the magazine's been a constant fixture for nearly all of my life, and with each issue I can clearly remember where I was, who I was, when I first read it.

In fact, in a way, it acts as my very own *Episode Guide*. **EWB**



"I say 'reading' but that word isn't really big enough. I was devouring, absorbing and, most of all, learning."

they got a band' and that there was such a word as 'ubiquitous' which applied to Daleks (I think it means 'made of metal'). Indeed, thanks to features writer Jeremy Bentham's refusal to write down to his readership, I would spend much of each month poring quizzically over the various articles, only looking up to ask my mum, "What does 'septuagenarian' mean?"

It also remember, looking at the cover of issue 55, my concern that the TARDIS would have some cricket stumps permanently chucked on the front. I think that was my first ever moment of 'pre-emptive cinge anxiety'.

But one thing the magazine didn't tell me, which I desperately wanted to know, was when Patrick Troughton had turned into Jon Pertwee. I scrutinized the *Episode Guide* for any clue; this was an ongoing feature in the magazine which listed every *Doctor Who* episode, but only in terms of describing the cliffhangers. As if they were the only things of any consequence.

I think what had confused me was that the entry for *Episode Ten of The War Games* ended with:

And, looking back, I realise now I had been missing one elementary clue - that each story's *Episode Guide* entry included a cast list which gave you the name of the actor who had played the Doctor. And that issue 55's *Gallifrey Guardian* had already told me that *Sporchhead* from *Spore* was the first Jon Pertwee story.

I suppose this mainly illustrates my naivety at the time, but it also illustrates something that's always been a constant feature of the magazine. It didn't patronise its readers. Which meant that when I was asked at school, 'what do you want to be when you grow up?' I answered, 'I want to be a script editor', because I'd read a wonderful interview with Dennis Spooner (still, in my view, the best interview the magazine's ever printed) and it sounded like the most thrilling job in the world. I seem to recall I then had to explain to the person who'd asked the question what a script editor did. I probably told them it involved making sure each episode was 'very much like a letter W'.

My favourite features, though, were the comic strip and the Archives. The comic strip because it



he *Sarah Jane Adventures*. It's probably fair to say, surprised everyone. It was a kids' show spun off from what is, at heart, a kids' show itself. And this, in an era when the audience for children's television is steadily fragmenting, the programmes disappearing from the mainstream and moving into the ghettoes of digital channels. Any sane person might have asked how on earth it was going to work.

But it did – and it blew everyone's socks off in the process. The one-off *Special Invasion of the Bane* heralded a first series full of thrills, spills, scares and laughs. Bannerman Road became the centre for a whole new slice of science-fiction action, centred around the Doctor's former companion Sarah Jane Smith (Elisabeth Sladen) and her neighbour, 13-year-old Maria Jackson (Yasmin Paige). With Sarah Jane's 'son' Luke (Thomas Knight) and Maria's schoolmate Clyde (Daniel Anthony) rounding out the cast, many of the *Doctor Who* faithful had to find space for a whole new must-see weekly show.

Viewers loved it, critics raved about it – and more than that, it managed to grab the highest ratings ever enjoyed by digital channel CBBC (which carried the first broadcast of most episodes). With Series One such a success, preparing for Series Two must have been exciting work. At least, that's what you'd think...

"It was great," says Phil Ford, writer of two Series One stories, who returns to write three more this year. "The first series surprised everybody with just how good it was. I mean, we were blown away by how great it looked. Everything worked: the scripts worked, the actors' performances were brilliant, the special effects were great, and everything was marvellous. It was a

real thrill ride for kids; kids hadn't really seen, for quite some time, a show like that. It also had an emotional depth, as well, which was obviously something that Russell [T Davies, the executive producer and creator of the show] had always wanted to be in there, and something that I think we just got right straight away.

"So, bearing in mind that it all worked, and that we were bringing in the best viewing figures that CBBC had ever got coming back for a second series, you think, 'My God, can we do it again? Can we pull it off?' So, actually, it was quite scary – but also, it was just wonderful going back to it, because I think that I and Gareth [Roberts, writer of two adventures in Series One] kind of fell in love with the characters. It was kind of like visiting old friends again. So, it was great to do – but at the same time, you were so aware of the success of the first series. You kind of think, 'Wouldn't it be awful if this falls flat on its face?' But we haven't. The new series looks brilliant!"

DWM has come to meet Phil at a café surrounded by the screening rooms, production agencies and special effects houses that make up the film-and-TV quarter of Soho, in London. Very fitting. He's just rushed from a lunch with his agent, and is scheduled to meet *The Sarah Jane Adventures* producer Matthew Bough here after our interview. He's a busy man, but we're not surprised: with a slew of scripts for *Torchwood* and *The Sarah Jane Adventures* under his belt – with more to come, as we'll find out – there's a lot to keep him occupied. Nevertheless, he's friendly, chatty and brilliant company for the hour we spend with him.

For Series One of *The Sarah Jane Adventures*, Phil wrote the scripts for *Eye of the Gorgon*, which saw Sarah Jane fighting a group of cultist nuns, and *The Lost Boy*, in which the Slitheen kidnap Luke and inadvertently threaten the destruction of Earth. And they were just two stories in a series of adventures which saw time-twisting from the Trickster, an alien warrior stealing children to use as soldiers; Sarah Jane's supercomputer revealing its evil origins, star poets from Arcateen 5, and the return of that pesky Graske. And there's much more to come for Sarah Jane and the gang this year starting in Phil's series-opener, *The Last Sontaran*.

"I raised the spectre of the Sontarans in *Eye of the Gorgon*," Phil is talking about a seemingly throwaway mention in the script of the classic *Doctor Who* monsters.

"When I wrote that, I thought, 'I'd really love to see the Sontarans if we get a second series.' And that was before *The Sontaran Stratagem* and *The Poison Sky*, the *Doctor Who* story, was written, so I had no idea that Russell was keen on bringing the Sontarans back. So, I just leapt at the chance, it was fantastic to do.

"Commander Kaagh is the last survivor of the task force that attacked Earth in *The Sontaran Stratagem*," Phil continues, "and he's got a score to settle. He's a different kind of Sontaran – we haven't seen a Sontaran like this before. He's got a few new tricks up his sleeve. And he was just fantastic to write for. Personally, I think he's the best Sontaran that we've ever seen in the *Doctor Who* world. That's what I reckon anyway!"



A WORLD OF Adventures



The Last Sontaran Commander Kaagh (Anthony O'Connell) takes a stroll in the woods.



where he bumps into Luke (Thomas Knight) and Maria (Yasmin Paige). Sarah Jane (Elisabeth Sladen) is also there.



ures!

Sarah Jane Smith and her friends are back for a brand new series of adventures! **David Bailey** caught up with writer **Phil Ford** to find out more...

That's not just the boast of a writer, though. Phil has high praise for the actor hidden underneath the Sontaran mask.

"Anthony O'Donnell, who plays Kaagh – I have so much sympathy for him. He's had to stand around in all that make-up for hours and hours, for weeks and weeks, but he's just turned in such a fantastic performance. He is an amazing Sontaran, he really is."

The Last Sontaran marks a sad moment for the series, as it's the last story featuring Maria and the rest of the Jackson clan. Actress Yasmin Paige found that filming on Series Two clashed with her GCSEs, and she decided to focus on her studies.

"It's sad to lose Yasmin," Phil says, "and it's sad, then, to lose Joe [Millson, who plays Maria's dad, Alan] and Juliet [Cowan, who plays Maria's mum, Chrissie] as well. They're great actors and, as a whole, they're a fantastic family. There's a marvellous chemistry between them, and everything about them just works on screen. So, yes, I had to say that painful goodbye – and there are some tears spilled when Maria leaves. I cried."

There'll be plenty of time to mop up any tears, though, as a new family moves into the Jacksons' house in the very next story. And just when Sarah Jane was looking forward to a bit of peace and quiet in the neighbourhood, Rani Chandra (played by Anjali Mohindra) is intent on sticking her nose into her business...

"Rani is possibly more streetwise than Maria was," Phil explains. "She's perhaps a little more headstrong, as well. Crucially, she is 'into weird,' as she says, and she wants to be a journalist. So, there's something we can instantly build on in terms of the relationship between her and Sarah Jane."

"When Rani's mum Gita [Mina Anwar] first meets Sarah Jane and finds out she used to be a journalist, she says, 'Oh! My Rani wants to be a journalist! She's ever so good. She wants to know everything about everybody!' So, Sarah Jane – not surprisingly – thinks, 'Oh, great. This isn't such hot news...' And she's already warned Luke and Clyde that, whoever moves in over the road, there's no way that they're going to find out about what goes on at Number 13. But you kind of know she's going to!"

Was Phil worried that all these changes in the cast might damage the on-screen chemistry between the actors?

"I think we were all a little bit worried about that, because there was such a great chemistry there with the old family – but it's still there from day one. We have a great cast: Anjali is marvellous as Rani, Ace [Bhatti] is great as the dad, and Mina is just brilliant. I mean, I've been in love with her since [mid-1990s BBC sitcom] *The Thin Blue Line*, and she's just fantastic. She's brought so much to Gita. And the whole dynamic is different: whereas we had the estranged mother in the old family, it's very much a family unit here, and it just works. It works really well."

While big shake-ups among the cast can spell the death of lesser shows, this isn't the first time that *The Sarah Jane Adventures* has taken such a change in its stride. Following *Invasion of the Bane*, the character of Maria's cheeky friend Kelsey Harper was dropped. The show barely batted an eyelid, hitting the ground running for the first full series with new boy Clyde. But then, for a children's show, there's

◀ always been something a little... unusual about its cast anyway.

Kids' shows are normally built around much younger characters, with adults being little more than a hindrance to the far more exciting adventures of their children. Not so here: it seems rather obvious to say it, but without Sarah Jane, there would be no *Sarah Jane Adventures*. Was Phil ever worried that centring the show on a much older character might alienate the very audience they were trying to attract?

"That was always a risk," he concedes. "And, of course, the kids that we're aiming it at don't remember Sarah Jane the way that I do, when Lis first did *Doctor Who* back in the 1970s, with Jon Pertwee. As far as they're concerned, she's this older woman – who certainly doesn't look her age, and they'd be amazed to learn how old she was! But obviously, you're always going to balance that with the involvement of the kids. As much as it's Sarah Jane's show, we're always very conscious that it's really about the kids as well. There is never a story which could simply be a 'Sarah Jane story' without the kids; the kids have a vital role and, obviously, they're very attractive to the audience we're aiming it at.

"The thing you have to remember is that this show is aimed at kids of a certain age, but actually it does have a broader appeal. There are those adults who watch it because, like me, they remember Sarah Jane, and also there are people who are older who met her in [the 2006 *Doctor Who* story] *School Reunion*. So, it does have a broader sweep than just those young kids."

Did Phil find that this 'broader sweep' altered his approach to the writing?

"I think it does," he says, "because, to be honest, I wouldn't normally watch a kids' show. You can't write something you're not interested in. I couldn't write the *Teletubbies*! You can only write what you're comfortable with. *The Sarah Jane Adventures* is the kind of kids' show that I remember from when I was a kid. And those shows – I remember it this way, though I'm probably wrong – were watched by adults as well. You have to write for yourself, to be honest. You write – and always do write, whatever it is you're writing – the kind of thing that you would want to watch. And, because there is still a kid in all of us, that's why *The Sarah Jane Adventures* has a broad appeal."



he new series will feature another character that older viewers may be familiar with – Brigadier Lethbridge-Stewart, head honcho of UNIT from the 1970s, played by Nicholas Courtney. The Brig was, and remains, an immensely popular character with *Doctor Who* fans. How does Phil go about balancing those fans' expectations with appealing to an audience of children?

"I think it comes down to the character," Phil reckons. "I was delighted to bring back the Brigadier,



Sarah Jane's new friend, Rani Chandra (Anjali Mohindar), with her dad, Harsh (Ace Bhatti) and mum, Gita (Malar Jaiwala).

because he's marvellous and Nick Courtney's wonderful. On the one hand, there are the fans who know who the Brigadier is and to see him in *The Sarah Jane Adventures* is just marvellous, and it's something that they've wanted to see. I think that, for the kids who don't know who he is, the Brigadier is such a character anyway, in his own right, when he appears in *The Sarah Jane Adventures* – without wanting to give too much away, the Brigadier is on that battlefield, if

you like, between the old UNIT that we remember from the 1970s and the new UNIT that has become. And kids know what UNIT is, and they've kind of heard the Brigadier mentioned in *Doctor Who*, so when we bring him in, there's immediately a reference to what he was doing in *Peter Dinklage*, as was mentioned in *The Poison Sky*. So, there is that kind of continuity there, that kids can cling on to.

"But I think that, basically, it all hangs on the character. The Brigadier – the old, retired Sir Alastair, as we have now – is a great character, and I think the kids will understand him as a character in terms of *The Sarah Jane Adventures*. They'll know that he's an old friend of Sarah Jane's – and I think that's all they need to know. The Brigadier is such a wonderful character, that that's all you need."

Will any of it fly over the heads of the kids who are watching?

"I think, to some extent, there may be stuff which does fly over the heads of kids – the unnecessary stuff, some of the colour," Phil says. "Perhaps, if you are an adult in your forties, and you remember the Brigadier and you remember Sarah Jane when she was with Jon Pertwee and Tom Baker, then there's always going to be more of a resonance there. It's inevitable. But I don't think, as a kid watching the show now, that will spoil the story for you: you're not missing out on anything, because we're not referencing anything that happened back in 1975, we're talking

Further Investigation!

DWM quizzes SJA's executive producer Russell T Davies...

Were you pleased with the positive reaction to the first series?

"Delighted. I was particularly pleased for Lis. I hoped it would do well, cos it was a well-made show with a great cast and great scripts, but to see it shooting to Number One in the kids' charts was a vindication for all of us."

How do you differentiate between a 'kids' show' like *The Sarah Jane Adventures* and a 'family show' like *Doctor Who*?

"I think there's a very distinct difference. I mean, *The Sarah Jane Adventures* has got a gang of kids with a super-computer in the wall. *Doctor Who* equivalent would have all those under-16s on board the TARDIS, with the console talking! I think the line might seem blurred, cos we refuse to make the drama in *Sarah Jane* any less – the emotions are real, the threats are real, and the design's just as good. But within that, there's a world of difference in tone. We actually spend very little time talking about this, it's more of an instinctive thing, but I'm sure our instincts are right.



We've had talk of the Trickster in *Doctor Who*, and seen Silenth and Sontarans in *Sarah Jane*. How important do you feel the 'cross-pollination' of elements between the shows is?

"It's a very slight, but rich, cross-pollination. The mention of the Trickster in *Jura Left* is very fleeting – it'll mean nothing to most viewers, and crucially, the story doesn't hinge on it. And I didn't add that mention for fans – I genuinely felt there was a similarity between the stories, and wanted to recognise that. The most important thing is that Sarah Jane stands on its own two feet, and doesn't exist solely as a satellite of *Doctor Who*. Kids can see the consistency between the shows, if they want, but I know for a fact that there are a lot of children who are considered by their parents to be too young for *Doctor Who*, so *Sarah Jane* becomes one

enormous, new playground for them. And it is, in time, that leads them to *Doctor Who*, then that's a great bonus.

With the success of *The Stolen Earth/Journey's End*, do you now feel that the three series are more easily able to share elements?

"Yes, I still think we need to be careful. *Journey's End* was a huge leap, but its success doesn't mean that we're racing into more crossovers. Otherwise, you end up with that tangled Marvel/DC crossover world, which gets so complicated that it actually stops me buying comics. So we're always cautious. For example, I keep being asked if the Doctor's appearing in this year's *Sarah Jane Adventures*, but I can state categorically that he isn't. And yes, I know I lie about this stuff sometimes! But if we had David Tennant about to appear in a CBBC show, believe me, we'd be making a hell of a lot of noise about it! I'm not raking that out, one day. But not yet. Crossovers need to be rationed, and handled carefully."

Would you ever consider bringing back an old *Doctor Who* monster in *The Sarah Jane Adventures* (or *Torchwood*), before *Doctor Who* itself?

"Yes, absolutely, if it was the right story, and if it was able to be explained clearly enough, without too much background, then it wouldn't worry me at all. Though that imperative is never the first thing on our list. As always, we're much more interested in saying 'What's new?'"

What about the Daleks? Could we ever see them in *Sarah Jane*?

"I don't think so. It's never been seriously mentioned, except by journalists. I think you've got to keep the Daleks strong, and I simply don't believe that Sarah Jane and her gang could defeat a Dalek. There'd be a massacre on Bannerman Road!"



Sarah Jane gets serious with her Sonic Lipstick.



about events that are happening now – in *The Sarah Jane Adventures* in 2008.

"There's no harking back. When Sarah Jane meets the Brigadier again for the first time, there's no reminiscing, they don't stand around for half an hour saying, 'Remember when the Doctor had white hair?'

They don't do that – it's straight on with the story, and that's the important thing. Yes, of course, there will be people who remember all those things, the beautiful, glorious past history of *Doctor Who*, and they will revel in it. And that's great!"

They say you can't please all the people all the time, but when *The Sarah Jane Adventures* is doing something like this – telling an exciting, brand new story for the kids, while also throwing in a fond reunion for two of the fans' favourite characters – it must get close...

"I certainly hope so," says Phil, laughing. "I would hope that the fans who have wanted to see the Brigadier again will be shouting for joy. Because he is marvellous, and he is still the Brigadier. He's retired now, he's a lot older, he's got a gammy leg – but he's still the Brigadier!"

But enough about the old. What new terrors will Sarah Jane, Rani, Luke and Clyde be facing in Phil's scripts this year?

"*Day of the Clown* [the second story] features Bradley Walsh – in multiple roles, but including the role of Odd Bob the Clown.



Clyde and Luke pay homage to Marcel Marceau...

It's a story in which Sarah Jane has to face her oldest fears, and it's a story which, I think, is probably the most frightening we've told. Although the other stories are just as good, I think it's the most scary of all of them. We will definitely have people – not just kids – hiding behind their sofas, and not least because of Bradley's performance, which is just amazing.

"And the last story..."

Phil trails off at this point, unsure what he can reveal about *Enemy of the Bane*, the final two-parter of the run.

"I'm not going to say an awful lot about that at all!" he laughs. "Apart from the fact that it features a familiar old face who comes back in a surprising way. *The Lost Boy* was a great, climactic episode to finish the first series, and this one is as well. It's a great story for Luke."

"We will definitely have people hiding behind their sofas... and not just the kids!"

What was behind the decision to feature a Sontaran in *The Sarah Jane Adventures*? How much of it was out of a budgetary need to reuse props and costumes, and how much was it driven by a desire simply to reuse an iconic, recently popular monster?

"Well, both, but when *The Sarah Jane Adventures* was commissioned, it was part of its DNA that it would re-use *Doctor Who* monsters, simply to save on the budget. Sarah Jane simply doesn't have *Doctor Who*'s money – few British dramas do! And sometimes, it feels genuinely wasteful to invent a monster and then pack it off to BBC Exhibitions, never to be seen on screen again! So it's healthy, creative economics. And at the same time, if a creature's as successful as the Sontarans, then we've got lots more stories to tell, and *Sarah Jane* gives us the freedom to expand."

This Sontaran is different to those we've seen before, isn't he?

"He's not that different – he's the same old Sontaran to most people! – but he's got one or two new devices, which are fun, and add to Sontaran mythology. I'm always very keen on that – if we're bringing something back, then let's find out something new."

The Brigadier is set to return later on in this series. What was it like to see Lis and Nick working together again?

"Oh, it was brilliant. Proper banter! Well, let even Julie Gardner, who knows little of the UNIT years, come out of the redherring saying of Nick, 'What a performance!' That's all you need, great acting. That story's way off, so I don't want to give away too much – but suffice to say, if Sarah Jane needs the Brigadier, then the stakes must be really high! And we get to see the Big doing stuff he's never considered doing before!"

Do you feel it's important to show that *Sarah Jane* is as 'valuable' as *Doctor Who* itself, by doing such things as this?

"I did worry about bringing back a character from the past – it's my job to worry about everything – but then Phil's script was utterly convincing. He makes the Brigadier work here and now, not just as a piece of nostalgia. For a new viewer, it's a bit like introducing granddad. Or, on a more mythic level, that wise old guru you turn to in times of need, but when they meet, Sarah Jane hugs him, the Brigadier hugs her, and that's all the backstory you need! So don't expect complex discussions about UNIT dating or 'Whatever happened to that Time Scoop'!"

What else can we expect from the new series?

"Rani's on her way – not the Rani, old viewers – and Anji is a fantastic addition to the team. As ever, we've got great stories, with great cliffhangers, and great new monsters. It's exciting to centre stage Daniel and Thomas, too, since they're such brilliant performers."

And the future? Do you have hopes for a third series?

"We're desperate for a third series! As you might know, Children's Funding has been particularly hard-hit – throughout the entire industry, on every channel – so no programme can be guaranteed. But there are already *Series Three* scripts in existence, so our hopes are high. It deserves it, she's so magnificent!"



with another series a strong possibility ("If I were a betting man, I'd say there'll be a *Series Three*") – Phil's attentions turn elsewhere...

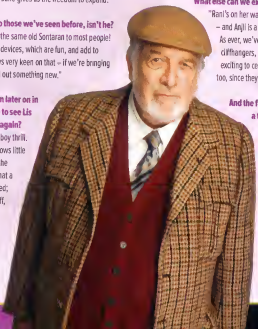
"I'm doing one of the *Doctor Who* Specials with Russell," he grins. "It's terribly exciting. I was very busy on doing scripts for *The Sarah Jane Adventures*, so I was disappointed not to do a *Torchwood* for *Series Three*. But I couldn't give a monkeys about that when I got the phone call from Julie Gardner, asking me to do this. It was amazing. I was one of those annoying people walking round with a big smile on my face all day. And I'll be the first person to have written for all three shows, apart from Russell. So, I'm really looking forward to getting stuck into that."

Can Phil offer us any hints at all about the episode?

"I don't know if I can say anything at the moment, to be honest," he shrugs. "We've had two meetings: we had one idea, and we got rid of that idea, and now we've got a new idea, which Russell came up with. It's terribly exciting, and I've just done the outline for that, and I'm waiting to hear back."

"I just hope we go with this idea for the Special," Phil says in closing. "When I do a treatment, I'm very rarely happy – I hate doing treatments and, often, I hate doing first-draft scripts. I never deliver one and say, 'This is great.' I always deliver them and say, 'What do you think?' But I delivered the treatment for this idea, and on my email, I'd written, 'I actually think this is quite good! So, it's bound to be crap!' He laughs. "Everybody else is bound to hate it!"

Series Two of The Sarah Jane Adventures is due to launch on BBC One on Monday 29 September.



THE TIME TEAM

Four fans, the Sixth Doctor, and one mission: to watch the end of **The Trial of a Time Lord!**



Compiled by **MICHAEL PRITCHARD** • Illustration by **ADRIAN SALMON**

» **EPISODES 652-653**

THE TRIAL OF A TIME LORD

Parts: *Tristram* - *Tristram*

We've admired the Inquisitor's style throughout all fourteen parts of this Trial. But she's had quite a shock. Cos the Valeyard's the Doc! She'll have to sit down for a while.

It takes the Time Team more than a few moments to recover from the shock arrival of the star of the very show they've been debating in *DWM* for the last ten years. "Oh dear, have you been listening behind the door?" worries Clay. "What have I just said about those Vervoids...?"

"Don't worry, the Vervoids aren't coming," beams Colin. "They couldn't make it, they're doing a matinee in Bromley."

And so the Time Team – Jac, Richard, Peter, Clay and newly-added Colin – settle down on the sofa, before the opening titles of *The Trial of a Time Lord Part Thirteen*. "Feel free to be as candid as you like," Peter urges Colin. "Within reason!"

"I'm not sure if I can be," muses Colin. "Watching yourself tends to be one of the least favourite activities of any actor. One tends to be pushing for praise all the time!"

The writing credit 'by Robert Holmes' appears on the screen, "Robert Holmes' final contribution to

Doctor Who," sighs Jac. "A brilliant writer, the best the series ever had."

"I never met him," says Colin. "By the time I started, he was sufficiently unwell not to come to the studio, so all I heard was that 'he is God!' I loved his scripts." He smiles as the Valeyard appears. "Michael Jayston, a man who wears his hat with joy! I can't tell you how grateful I was to work with him. I love actors who are so superb at their job that they don't need to prove it. And then they can have fun. And he's one of the wittiest people I've ever worked with." The Doctor addresses his nemesis as 'rallyard'. "I was rather partial to all those."

Clay notes that the Inquisitor is scribbling on her space pad. "She's at it again! What is she writing? I wish we could see it. Perhaps she's just doodling, drawing pics of Sil or the Vervoids."

Colin laughs. "That's the art of court acting! I've played a judge a good few times, and done plenty of pad-scribbling."

All looks black for the kindly Doctor, now on a charge of genocide – and then suddenly two coffin-shaped caskets approach the space station. "Another beautiful effects shot," remarks Jac. "Much better than the *Hyperion III*."

The caskets contain Giltz and Mel, Peter wonders. "Giltz is still a psychopath at this point, isn't he? He tried to kill the Doctor in his first story, and took great delight in thinking how he'd dispose of the Tribe."

Colin disagrees. "Rather than being a psychopath, he's completely without morals. I don't think he has any particular animosity

towards anybody, it's just if something's in his way, he'll remove it. Once he sees it's in his interest to be nice to the Doctor, he is."

Clay's looking closely at the Doctor's fine head of curly locks – and grimacing. "What did they make you do to your hair in this season?" he asks Colin.

"They asked me to grow it long, and then frizzed it! Washed it and crunched it! I mean, my hair was naturally curly. I say was, as there's not much of it left now! And they also gave me lowlights. I must confess, I preferred my hair in the first series."

Suddenly the Master appears on the Matrix screen. Clay laughs "Yay for the Master. And I don't often say that! He's clearly been having such a good time – watching Doctor Who, from inside the Matrix. He's looking at them all thinking 'ho, ho, ho, you idiots! And he isn't actually the villain here, is he? He's turned up to expose everything that's been hidden from the Doctor and the audience.'"

To everyone's delight, Giltz is examining the expensive court décor, and makes the Inquisitor an offer to break it up. "That's so Robert Holmes, isn't it?" remarks Peter. "He does love his con-men and wheeler-dealers, doesn't he?"

Prompted by the Master, Giltz begins to reveal what's really been going on with the Matrix, the Sleepers and the 'secrets'. Richard's pleased. "We're going all the way back to the beginning of the trial now. We said at the time, this all needed explaining! Now we're getting a bit of pay-off from those earlier episodes."

"Bit late now," Clay frowns.

The Doctor calls his enemy the 'Stackyard'.



PETER

CLAY

JAC

RICHARD

COLIN

Colin ponders. "Stacyard? Wonder what that is. It sounds like one of those places where they stack up containers, perhaps?" (Nearly – it's a yard or enclosure for stacks of hay or grain, fact-fans.)

With the Time Lords' perky exposed, the Doctor makes an impassioned speech. "Nice to see that after 13 weeks, the Doctor's finally in control of the courtroom," says Clay. "To start with he was on the back foot, but now he's got all his friends around him, and he's fighting back, hurrah!"

"Your Doctor didn't get the opportunity to show what he believed in often enough," Peter tells Colin.

Colin nods. "There was another speech in *The Two Doctors* where I had a go at the Time Lords as well, and I enjoyed that in a similar way. I really liked that stuff. And it's something that the Tenth Doctor needs to bear in mind, with all his leading of that now-dead race. We're well rid of them!"

The Master reveals that the Valeyard is in fact... the Doctor! Gasps! "That's a brilliant reveal, so subtle!" says Jac. "The Master lets the big revelation slip out mid-sentence, knowing the effect it will have."

Richard nods. "An absolutely stunning twist. No-one could see that coming!" The Master explains that the Valeyard is an amalgamation of the Doctor's darker side, somewhere between his twelfth and final incarnations. "What does that mean? Does that mean he's not really a proper incarnation?"

The Inquisitor turns to face the Valeyard, but... "Blimey, he's gone!" exclaims Clay. "How did he get across the courtroom without anybody seeing him?"

The Keeper of the Matrix realises that the Valeyard has escaped into the Matrix via the

The sound of children singing "London Bridge is falling down" haunts the air...

Peter shivers. "I love this creepy stuff."

"Always potent, isn't it? Children's nursery rhymes are very evocative," nods Colin.

"And the sinister, barrel-organ music adds to the atmosphere," says Clay. "We haven't been in a surreal fantasy world for a long time in the series. And it's just so nice that it's outside of the courtroom, isn't it? Plus, at last, it's the Doctor now. It's not him in the past, or in the future, we're seeing this as it happens."

The Doctor, meanwhile, is pulled into a barrel by disembodied hands. Glitz appears, and rushes to rescue the struggling Time Lord. The incidental music kicks in dramatically. Clay shakes his head. "I think one of the worst decisions the production team made was getting rid of Dudley Simpson. A real orchestra just makes everything seem more expensive. Those awful keyboard bits! And if this had been shot on film it would have been even creepier. Video location work makes an already cheap-looking show appear even cheaper."

Jac's puzzled. She turns to Colin. "How did they do the bloke in the barrel?"

"It was a bloke in a barrel!" laughs Colin. "With a tight rubber ring above him, and two tight hand-things that gripped his hands, and then they poured the water in. So he's breathing air, but he's underneath a dummy floor with water on top of him."

The Doctor gets an invitation to The Fantasy Factory, propnetor Mr JJ Chambers... and it's

AND YOU SAID...

"What sticks out in my mind is the feeling of foreboding as the trial starts to pick up pace: Peri's gone, the Doctor's got nothing left to lose and he tears the council to shreds in Part Thirteen in what must surely be Colin's finest hour."

NICK PEAT LANCASTER

"What a weird and, psychedelically to a season. Although maybe the inspiration behind Colin Baker's swansong should have been his good acting – and not that awful coat!"

SIMON FEE LEEDS

"Why does the Valeyard have his full Time Lord costume on underneath his Mr Peppewick disguise? That's just silly..."

FRASER WELSH FACEBOOK

"Michael Jayston deserves praise for taking what is essentially a pantomime villain and making it something more dark and brooding. In fact, the final two episodes show the best and worst of the Colin Baker and John Nathan-Turner era in 50 minutes of TV. The whole saga feels like watching a winter football game with both sides enduring the rain and mud, giving so much in determination, but the whole thing ends in a dull no score draw."

ROB TRYNER MANCHESTER

In issue 402, the Team will be joining Mal and the Seventh Doctor as they explore *Paradise Towers*. Let us know your comments by emailing us at dwm@poinci.co.uk (marked 'Time Team' in the subject line), or via our Facebook page, by 15 October 2008.

says Clay. "And it turns out that it never happened."

"I'm sorry, I'm responsible for that," says Colin.

"I asked the question about Peri as we were filming this, and it was a rewrite on the day I think they lost confidence in the idea of killing her off."

Jac has a thought. "We did need to know how much of that story was true, and this is a very simple way of establishing that it was tampered with. However, we still haven't got a clue what actually happened! Even with hindsight, you can't make it."

"Part Thirteen, for me, is when it became fun. Doctor Who meets Sapphire & Steel!" Colin

mysterious Seventh Door. Richard frowns. "We've had weeks of being told how difficult it is to get into the Matrix, and now they're just opening a door!"

"And it's a door on a space station," ponders Jac, amused. "Why would they want a door to the Matrix on a space station?"

The Doctor follows the Valeyard – and suddenly finds himself in a dark, Victorian nightmare. "Now this is when, for me, it started to be fun," enthuses Colin. "I loved the craic. Doctor Who meets *Sapphire and Steel*!"

suddenly revealed in all its glory, impressing Clay.

"The sign for The Fantasy Factory is gorgeous. It's huge! You'd think was an effect, but it isn't!" He looks to Colin. "Or is it?"

"It was real," Colin confirms. "I was there."

In court, when asked what evidence has been real, the Master tells the Inquisitor that, "For a lie to work, Madam, it must be shrouded in truth!" Colin nods. "Great line." The Master reveals that Peri's still alive, and married to Yrcanos. The Team groan.

"That was the most dramatic moment in the entire story."



The Time Team give Colin Baker a hand. Or Eight.

◀ make sense. And I did think the Inquisitor was going to turn out to be a baddie; she was behaving like one in Part Eight."

As the Master goes on, Colin's reflective. "Anthony Ainley was an actor who wasted himself. All he ever wanted to do was either be in Doctor Who or play cricket! He had family money to live on, but I remember seeing him in all sorts of things before Doctor Who, and he was a very good actor."

Giltz and the Doctor talk in the Factory. "I do like the shadowiness, making the audience strain to see, the courage to be dark," notes Colin. "Watching this makes me realise how much longer the lines given to actors on TV were back then. Some of these are eight or ten lines of text."

Dickensian clerk Mr Poppewick appears to explain the factory's interminable 'procedures'. "A common theme in Robert Holmes' work," says Jac. "He really hated protocol and formality, didn't he?"

Colin nods. "He hated bureaucracy, and I can't help but sympathise! If he were around now, he'd be having such a go at political correctness."

The Doctor bursts through the door... and encounters another Mr Poppewick. "I love this story, cos you've got no idea what's going to happen next," says Peter. The Doctor signs a contract, promising that if he dies, his remaining lives will go to Mr JJ Chambers. Then he walks through another door – and finds himself on a deserted beach, and makes a quip about the absence of hopelessly outdated magazines in the Factory's 'waiting room'.

unpleasant as that and then try to suggest to the writers, 'Wouldn't it be better if I were pulled into a jacuzzi by some mermaids?'"

"Nah, I love all that stuff," grins Colin. "Getting down and dirty!"

"That was a really great episode," says Jac. "The best of *Trio* so far, full of twists and turns, spooky and totally unexpected."

"Chris Clough was the perfect person to direct these episodes," says Colin. "He was a bit iconoclastic and 'a bit of a lad', and he enjoyed himself. And he wasn't unduly reverent about the programme, he understood that the humour that came out of it was there to be grabbed."

"You must have had such a good time," says Clay.



"I loved all that stuff on the beach – getting down and dirty is part of the fun!" Colin

Clay laughs. "You're such a loveable Doctor by now, Colin."

"Apart from the hair!"

Part Thirteen ends as the Valeyard appears and taunts the Doctor as more disembodied hands try to drag him under the bubbling sand. "That's brilliantly done," says Jac. "A fantastic cliffhanger."

As the credits roll, Peter asks Colin, "Do you ever read a script that asks you to do something as

Colin nods. "Oh yeah. That's the sad thing about watching this. It makes me realise how much I loved doing Doctor Who." As Part Fourteen begins, he asks, "Now, am I inhibiting you from saying from what you really want to say?"

"No, we all genuinely liked that episode," says Clay. "It's a good job you weren't sat here for *Timelash* though. In all honesty, we've never really had a bad word to say about you. We think you're a brilliant Doctor. You were my Doctor!"

Colin gets all coy and puts his head

on Clay's shoulder. "How did you know when this was first on, then?"

"Nine," replies Clay.

"You weren't!" Colin shakes his head in disbelief. "Dear God!" He smiles as the writers' credit floats up over the titles. "Welcome to Pip and Jane world!"

The Doctor emerges from the sands, spotless – it was all a *Matrix* illusion. The Valeyard pops in and out of existence for a verbal dose. "That's well done," says Richard. "It makes the illusory nature of the *Matrix* very clear."

"And the Valeyard's lost his silly hat," notes Clay. "Perhaps it blew off in the wind? And he looks so much better without it. Though I can't understand anything he's saying. Not a blithering word!"

The Valeyard disappears and the Doctor and Giltz set off across the sands. "One of the most difficult things to do, is to walk when someone's running backwards in front of you with a camera," says Colin. "You have to look as though you're walking at a normal pace, when you're actually trying very hard not to."

Suddenly the Doctor spots danger – poison gas! "Hang on," wonders Jac. "How come he knows that's real poison gas when everything so far has been an illusion?"

"Because I AM THE DOCTOR!" bellows Colin. "But you're absolutely right, of course."

The Doctor and Giltz find themselves in the Master's TARDIS. "I love it when they paint the set matt black to be the Master's TARDIS," says Peter. "He's got to have an evil TARDIS, hasn't he?"

The Doctor is immobilised and the Master takes Giltz to one side. "The Doctor was being oddly quiet there," notes Clay. "The Master was grandstanding, and he just stood there taking it."

"I'm just sizing up the enemy," says Colin. "The Doctor is dealing with another Time Lord, remember. And I think there is a grudging thing going on there. There always is with the Master. He has to take the opposing position. And remember, there's always a part of the Doctor that's thinking, 'We were Time Lord kids together. Kicked a ball together!'"

The Master's TARDIS materialises near The Fantasy Factory and he and Giltz emerge.

"I like having Giltz in the story," says Peter.

"It lightens everything."

Colin nods. "He's great isn't he? Pricks the balloon. Also he does the job of the viewer by saying 'what a load of old tosh!' It goes back to classical literature, the buffoon in the middle of the drama. In Shakespeare, for example, there's the porter, the gravedigger... All wonderful."

Laughing manically, the Valeyard throws explosive quills at the Master and Giltz. "It's quite worrying," says Peter. "To think that in the future the Doctor will turn into this psychopath. I wish they had been brave enough to say 'this really is the Doctor'. But then, the Master knows him as the Doctor, so they must have had a few little scraps in the past."

Colin chips in. "I always thought that the Valeyard was a Doctor who was plucked out of



"Carrot juice, carrot juice, carrot juice!"
And another two carrot juices, please.



whatever state he's in when he's regenerating, into reality, before he could finish the regeneration. So he's a nutter, basically!"

"That's really clever," says Jac. "So it's not really his twelfth-and-a-half, it's his twelfth that's regenerating and in the middle of that he's snatched away into his own past. Blimey!"

Mel appears in the Matrix, leading the Doctor back to the courtroom, where he tells the Inquisitor "I would trust Mel with my life." Clay huffs. "Even though he's never met her, he's just seen her in the future on a big screen! I think Pip and Jane were just juggling too many plot points. Things are getting missed."

Colin huffs back. "Well, didn't you see me pause slightly when I said that? I'm just going along with all this to find out what the plot is." Mel mentions the Vervoids "revolving compost heap" and Colin laughs. "The Vervoids have another compost heap of course. Their nice compost heap."

The Inquisitor pronounces a guilty verdict – and the Doctor is led away on the back of a tumbler to his execution. Then the camera pans back, revealing the real Mel and courtroom looking on in horror. "That is a stroke of absolute 24-carat genius from Pip and Jane," says Jac. "They've kept the weirdness and the twistiness of Part Thirteen and upped it. The image of the Gallifreyan guard in the Victorian streets is surreally brilliant."

The real Mel deals with the real keeper of the Matrix ("Did she just kneel him in the 'nads?" wonders Richard), while the Doctor makes a dramatic "final" speech: "I must admit," says Colin, "O' Slexy, as I like to refer to myself, does have a taste for the dramatic. He's relishing the opportunity of going through with this!"

"It is a far, far better thing that I do..." quotes the Doctor. "Now, is that the Doctor enjoying it, or is it Colin Baker enjoying it?" laughs Colin.

Mel breaks the illusion. "I think the Sixth Doctor works so well with Mel," sighs Clay. "They're so sweet together."

Peter nods. "The Doctor must really love and respect Mel, cos the first scene we see her in, she's convinced him to embark on a health and fitness regime. There's no other companion that could convince any other Doctor to do that!"

Colin says, "Of course, it was much easier to be affectionate to Mel. If I'd been that tactile with Peri, who was a more overtly, let us say, sexual being, it could have been misconstrued. Even though they're much the same age, I would guess, Mel is a more child-like character."

The Doctor sets off for a showdown with the mysterious JJ Chambers, and locates Poppewick in

what appears to be a museum of antique machinery. "I love the Doctor enthusing about the engines," says Peter. "But it's a shame there's a big red rail to stop visitors touching the exhibits!"

Poppewick is unmasked – and he's the Valeyard! "It's a bit Scooby-Doo, isn't it?" says Richard. "He was the only other person in the story!"

Mel discovers a Megabyte Modem – and all five team members cackle uproariously. "Isn't it extraordinary, now time has changed the perception of that line?" says Colin.

"This was 1986, we didn't know what modems were back then," says Clay. "There was no reason to believe that word would become so everyday. A steam-driven modem must make the internet go really slowly!"

Meanwhile the Master has a copy of the Matrix in his TARDIS. Colin sighs. "Look at that video tape box, oh dear!" But the tape is bobby-trapped, and the Master and Giltz are frozen into monochrome by a temporal atrophy. Back at the factory, the Valeyard grins defiantly at the Doctor and declares "There's nothing to you can do to prevent the catharsis of spurious morality!"

The team don't know where to look. "That's a great line," says Colin, "and I'll defend it to my last breath!"

Soon after the Doctor immobilises the Valeyard's machine – and the Matrix starts to disintegrate into whizzy blue triangles "1980s CGI," beams Colin.

"This looks lovely," says Jac. "But because it's all technobabble stuff, it doesn't look like the Doctor's done anything clever."

Colin's not so sure. "Actually, the Doctor has traditionally done little simple clever things, hasn't he?" Like moving two wires that nobody else had ever thought of."

Back in the courtroom, all charges against the Doctor have been dropped. We see Peri and

Yrcanos in a pink love heart. "Bleuuuuggh!" chorus Colin and the team

"It looks like one of those old ads for an album of romantic hits," says Clay. "You can just see the titles scrolling by at the bottom – *Laughter In the Rain*, *Love is in the Air*, and many more! Still, everything's been explained, hasn't it?" The Doctor and Mel set off in the TARDIS. "Oh," says Clay, "Except they haven't actually met each other yet. I spoke too soon."

The Keeper turns round to face the camera... and it's the Valeyard! "Does this mean he's escaped, or that he was the Keeper of the Matrix all along?" wonders Richard. "Or is the Doctor still in the Matrix – perhaps to this very day?"

"Like the dream sequence from *Dollos*!" laughs Clay. "One day Mel will wake up and find the Sixth Doctor in the shower!"

Colin's amused. "Sylvester and Paul and Christopher and David can no longer go to any conventions, cos they were never the Doctor. They were all created by the Matrix! Ha!"

The credits roll and the caption "The Doctor COLIN BAKER" goes by for the final time. "Bye, bye Colin!" says Jac wistfully.

"Yes, bye bye Colin," sighs Colin. "And my final words – 'carrot juice!'"

Right on cue Peter's wife Jo enters with five glasses of that very vitamin-A-packed concoction. "Now you don't have to try this..." she tells Colin.

"Oh, I won't!" he says.

Clay proposes the toast: "To the Sixth Doctor!" "The Sixth Doctor!" chorus the team.



little later, and Colin has set off for work – curtain up at 7:45pm! – and the Team linger to give their final thoughts on his Doctor. "I feel cheated," says Peter. "He's gone just as he was

hitting his stride. He was probably the most difficult Doctor for the audience to endure themselves to, but by the end of *Trol*, he was the most amiable and cuddly of Doctors. A real hero, and someone you'd really want to travel in Time and Space with."

"I find the era really difficult to assess," says Richard, "because I don't think Colin was ever given any really great material to work with. I look back over the handful of stories that he's been in, and they're pretty much all ranged on the lower half of my appreciation scale, which is a great shame."

Jac goes next. "I agree with Richard, in that I'm enormously well disposed to like this era because I love the Sixth Doctor, but often I really had to work hard to like the stories. Sometimes I didn't quite manage it. And that's so frustrating. I felt like the productions were working against me – not to mention themselves! They seemed determined to undermine any strengths they had. Good ideas – but so often the logic of the stories fell apart if you looked too closely. The Fifth Doctor's era was beset by similar problems, but at least there were a few really great stories in there. I think that's a good way of distinguishing between affection for a Doctor and for the stories of his era. There are some Doctors you'd happily hop into the TARDIS with, but others not so much, even if you'd get better adventures with them!"

Clay nods. "The whole era is one of 'if only's'. If only the original Season 23 hadn't been cancelled, if only Doctor Who had enjoyed more support from the BBC, if only the production team had been united, if only Colin could have done at least another season. And if only he hadn't had to wear that vile costume." ❧





If you haven't already noticed, **DWM** is 400 issues old this month. **The Watcher** takes a nostalgic look back over the last four centuries...

CWM. What an inventive, invincible magazine. It's only twenty-nine years since it crawled up out of Kentish Town and learned to talk: a puny, defenceless weekly. It's survived flood, famine and plague. It's survived *Smash Hits* and John Nathan-Turner. And now, here it is, out among the newsgazettes, ready to begin another 400 issues. Ready to out-sit eternity.

Well, that's how the Fourth Doctor might have put it – and it was he who was piloting the TARDIS on that far-off Thursday in 1979, between Parts Two and Three of *City of Death*, when *Doctor Who Weekly* first hit the newsstands. *Doctor Who* itself was then a mere 16 years old, with a decade still to run before its first, seemingly permanent, cancellation.

And in all those long years before the show returned to our screens in 2005, we kept on going. We never missed a month. As a result, *Doctor Who Magazine* has now notched up a longer unbroken run than the TV series itself. We're approaching our 29th anniversary – and this, as if you needed reminding, is our 400th issue. That's no mean feat for any magazine, let alone a magazine devoted to one particular television programme.

So, if you'll forgive a spot of sheer self-indulgence, let's give the helmic regulator a playful twist and revisit some of the highs and lows of DWM's past. Nothing heavy, nothing analytical: that's been done before. Let's just have a bit of fun instead. Shall we take the lift, or fly?

DWM 1 17 October 1979

The 'Fantastic First Issue' of *Doctor Who Weekly* is published. Edited by Dez Skinn, 13 of its 24 pages are given over to comic strips, including the first instalment of *The Iron Legion*, written by Pat Mills and John Wagner and drawn by Dave Gibbons; together with writer Steve Parkhouse, these are the names that will dominate the strip in its early days (their successors are too numerous to list, but future alumni will include Steve Dillon, Alan Moore, John Ridgway, Martin Geraghty, Scott Gray, Adrian Salmon, Alan Barnes and Mike Collins). There's also a photo-file on William Hartnell, a feature on the Daleks, and a Letter from the Doctor ('Watch out for issue 879 – it really was a beauty... a joke in 1979, this now seems fairly plausible'). It's the first of many issues of DWM to include a cover-mounted gift, in this instance a set of rub-down transfers. And the cover price? A piggy-bank-busting 12 new pence.

DWM 7 28 November 1979

Our first ever letters page: *Who Care?* will later regenerate into *Doctor Who Letters* (from issue 80), *To the TARDIS* (from issue 107), *Pick of the Penguin*



FOUR HUND

(issue 124, and occasionally thereafter), *You on Who* (from issue 125), *Timelines* (from issue 186), *DWM Mail* (from issue 326), and most recently *Galaxy Forum* (from issue 390). Eager correspondents who will embarrass themselves on this page before going on to become professionally involved in the world of *Doctor Who* include future companion Matthew Waterhouse (One thing that constantly depresses me is the insistence that *Doctor Who* is purely kids stuff), novelist and TV scriptwriter Paul Cornell ('Why does Janet Fielding look like Kermit the Frog?'), Dalek operator Nicholas Pegg (Adric is the best companion since Sarah Jane Smith), *Doctor Who Adventures* editor Moray Laing ('*Trial of a Time Lord* is, in one word, terrific - I don't have a bad word to say about it'), and, of course, current DWM editor Tom Spilsbury ('It seems that *Doctor Who* appears to be returning at last ... Let's hope they do it right'). Bless.

DWM 23 19 March 1980

Paul Neary takes over as editor.

DWM 26 5 April 1980

A relaunch sees *Doctor Who Weekly* targeting a younger readership: having reached *Galaxy Four* the previous week, Jeremy Bentham's ongoing archive feature is dropped in favour of the magazine's first piece of prose fiction, a short story called *The Two Timers*. There's also the debut of the *UNIT Club Page* and the fondly remembered and massively rubbish *Fantastic Facts*, courtesy of the then barely known *Fortean Times*. (One of the facts in this inaugural column has since become marginally more fantastic: a Northumberland gardener whose wooden clothes-peg miraculously grew roots was, believe it or not, called Harry Potter.) And in the last episode of comic strip *The Star Beast*, the TARDIS crew



RED DWMs!



Six of the least likely DWM cover stars

Brimo-the-Time Witch (issue 35): the deffest villain in the early comic strips gets a cover, while Beep the Meep doesn't. Sometimes there's no justice.

There's also the **WrestleMania** (page 28) link to your favorite stars!

Kate O'Mara gave 128
writing tips about **OWN**

inspiring *Time* and the *Rain*'s glamorous guest might as well be the September 1987 cover star, but it's a matter for top-level concern that instead of a hot-to-trot *Rain* shot, we pump for the least flattering, old-hat-day-from-hell-est snap of their being perpetrated. And as if that weren't enough, the back cover is a pin-up of Ad-

Clockwork Soldiers *by* **James**

Jim Broadbent from that old Victoria Wood sketch (issue 274): we run a cover feature about vintage Doctor Who comedy skills precisely one month before news emerges about Comic Relief spoof *The Curse of Fatal Death*... which will end up starring Jim Broadbent as one of the Doctors! What are the chances of that?

St. Louis Minnquee Issue 3901:

And here's a spooky fact: Five of the six non-horror-themed cover stars in the first 10 issues of **Doctor Who Weekly** are the Doctors, K9, the TARDIS, the Sontarans and Mavic—*in exactly the same order that they were later reintroduced on TV in 2005!* Sadly, an otherwise promising "mystery story" is interrupted by the appearance of a *Figure on the cover of issue 8, a much better* *Darius, Sulu, it'll be interesting to see how this one develops; Zogun* *glitch aside, the most odd monsters due to appear in the show should* *therefore be the Silurians, the Ogrives, the Menopon unit, etc. the* *Mendians, Dr. Mordant and,*

swells to three as the Doctor and K9 are joined by Sharon, the first of DWM's new-minted companions and the first black character to become a *Doctor Who* regular in any medium, pipping Mickey Smith and Martha Jones by a mere quarter of a century.

DWM 28 23 April 1980

The first *Gallifrey Guardian* contains precisely nothing in the way of news, its most exciting scoop being the thrilling information that Target Books published *The Stones of Blood* a month ago. The rest of the page is given over to trivia of the kind that the *Matrix Data Bank* will later be invented for, and some bafflingly punchline-free weather and traffic reports ('Due to a high pressure ridge in the Vale of Nebula, cosmic storms are expected').

DWM 31 14 May 1980

Our first full artwork cover heralds the return of the Daleks in the comic strip. Inside, readers are introduced to a man in a leather coat who stands around on Brighton beach looking very serious:



incoming producer John Nathan-Turner promises 'an exciting new look' for *Doctor Who*, and reveals that there will be a new companion called Adric.

pressures bearing heavily at Marvel UK, it's the last issue of **Doctor Who Weekly**...

DWM 44 September 1980

The title is revamped as **Doctor Who: A Marvel**

Monthly. The text content rockets upward, and the comic becomes a magazine. The change is largely a financial consideration: "The best way to reduce the amount of money we were spending was to cut right back on the comic strip, which used up a large part of the budget," Paul Neary later explains. "The obvious way of doing this without having just two pages of strip per issue was to go monthly, which effectively reduced the spending by three-quarters." Readers make a proportional saving too: instead of 12p a week, they are now shelling out 30p a month.

DWM 46 November 1980

More changes are afoot as the 'diamond' logo is ditched in favour of the show's new 'neon' logo. In DWM's first proper review, Jeremy Bentham showers praise on *The Leisure Hive*. And history is made as *The Collector* features the first ever use of the comic strip's traditional TARDIS materialisation 'sound effect' - 'VWORP VWORP'!

DWM 48 January 1981

Get Your Priorities Right, Part One: *Gallifrey Guardian* devotes half a page and a whacking great photo to the departing K9, while tucked away in a paragraph opposite is a name new to the magazine's pages: 'The new Doctor is 29 year old Peter Davison.'

DWM 49 February 1981

Alan McKenzie becomes DWM's third editor.

DWM 50 March 1981

We mark our half-century with a re-jigged logo, a colour poster, and the commencement of the *Episode Guide*, a forerunner to the more in-depth *Archive* features that are still some years away.

DWM 51 April 1981

Birthday Issue! Gareth David-Lloyd: Born 28 March 1981

As the once and future Ianto Jones makes his entry into the world, *DWM* bids adieu to a star with a 'Special Farewell To Tom Baker Issue'. John Nathan-Turner looks back on Baker's final series and ahead to Peter Davison's first ('I am considering – only considering mind you – bringing back one of the old monsters'), while *Gallifrey Guardian* carries the thankfully premature scare-story that the forthcoming novellisation of *The Enemy of the World* might be the final book in the Target range. There's the first outing for the hugely popular *Matrix Data Bank*,



The Fifth Doctor makes his debut in *The Tides of Time* – and the strip experiments with colour for the first time...

in which Jeremy Bentham answers readers' queries about *Doctor Who* trivia. Meanwhile a classic DWM typo lodges itself forever in the collective memory of a generation of fans, as the *Logopolis* preview gnomically enquires: 'Does a clue lie in the cryptic phrase "Heath Death"? No, it doesn't.

DWM 55 August 1981

Peter Davison makes his first appearance on a DWM cover, and our first *Season Survey* sees readers voting *Logopolis* their favourite story.

DWM 56 September 1981

An issue devoted to the First Doctor's era marks a new boldness of critical opinion, informing readers that *The Gunfighters* was 'undeniably the worst' of the historical stories, 'attracting the worst viewing figures ever for *Doctor Who*'. Despite the first claim being debatable and the second 100% wrong, the article proves massively influential: for years to come the poor old *Gunfighters* is branded the worst ever *Doctor Who* story in fandom's collective mind.

DWM 61 February 1982

'Peter Davidson is the Doctor?' yells the cover: yes, it's DWM's most embarrassing typo ever. But it's also a shiny relaunch issue: in the same month that the Fifth Doctor bursts onto the screen in *Castrovalva*, he makes his comic strip debut in DWM classic *The Tides of Time*. There's another subtle change of logo and title: the mag is now called **Doctor Who Monthly**. And for the first time, producer John Nathan-Turner is credited as 'adviser'.

DWM 64 May 1982

DWM scoops its first proper interview with a member of the show's current cast, as Janet Fielding talks to Jeremy Bentham during the recording of *Time-Flight*. Other interviews conducted at the same time later appear in our 1982 *Summer Special*, making *Time-Flight* the first story to be subjected to a full behind-the-scenes report in DWM.

DWM 68 September 1982

Another first: earlier issues have included merchandise round-ups, but here at last we review some new *Doctor Who* books, namely the forthcoming novelisations of *Full Circle* and *The Visitation*.

DWM 69 October 1982

Birthday Issue! Billie Piper: Born 22 September 1982

As the future pop princess and time-travelling heroine wriggles her legs, clenches her fists and bawls, DWM is preoccupied with the aftermath of Peter Davison's

debut season. *Earthshock* sweeps the board in the 1982 *Season Survey*, and there's widespread praise for new script editor Eric Saward, who gives his first DWM interview ('It's a very nice show to work on. I get on well with all the people involved on the production side...'). But not everybody is happy: the letters page devotes a whopping six columns to a mammoth rant from Chris Drake of Grimsby, who is far from pleased (*Four to Doomsday*: 'pathetic charade'; *Earthshock*: 'one huge laughable flaw'; *Time-Flight*: 'all that mumbo-jumbo about time contours was a bit far-fetched'; *The Visitation*: 'We all know how the Great Fire of London started, and I can assure you it was not through Terileptil interference'), and a milestone is erected as the evergreen phrase 'a mere shadow of its former self' makes its DWM debut. The more things change...

DWM 73 February 1983

Jeremy Bentham hands over the principal feature writer's pen to Richard Landen. Cue an avalanche of mind-boggling and increasingly bizarre features, largely unimpeded by factual accuracy, about the difference between regeneration and rejuvenation, the precise date of every single TARDIS materialisation, and the function of every single switch on the console.

DWM 76 May 1983

The Phoenix Rises reveals thrilling news about the unearthing of footage from a never-completed Hartnell story, for which black-and-white filming is now to resume with Carole Ann Ford recreating her role as Susan, and Peter Davison stepping into the fray for a cross-generational encounter with his predecessor. Despite the titillate presence in the plot synopsis of 'the ambitious Councillor Jonatu' (try splitting that last word up, two letters at a time), and the news that filming begins on 1 April, many readers fail to spot DWM's first stab at an April Fool. The following year will see a similar page concerning the colourisation of *The Tenth Planet*. Sadly, the chief outcome appears to be disappointment from over-trusting readers who fail to spot how colossally daft these hoaxes are.

DWM 82 November 1983

Get Your Priorities Right. Part Two: *Gallifrey* *Guardian* devotes half a page to the recovery of two episodes from *The Daleks' Master Plan*, but entirely

fails to mention the month's other main story. Instead it's left to a correspondent on the letters page to broaden the subject with admirable sensitivity: 'Has John Nathan-Turner gone mad? Colin Baker as the Doctor?' A couple of paragraphs about the show's new star do actually appear later in the same issue, but not until page 28 – after the comic strip, the *Gunfighters* archive and the eight-page John Levene interview.

DWM 85 February 1984

Farewell snudgy fingers: newprint is banished and for the first time DWM is printed on shiny paper throughout, with an unprecedented eight pages in full colour. And a new season brings another change of title: we're now **The Official Doctor Who Magazine**.

DWM 86 March 1984

Richard Landen having relinquished his duties, the era of the single feature writer is over and two familiar

names earn their first DWM credits: Richard Marson and Gary Russell. The latter begins a regular book column the following month, and gains a reputation as the most outspoken reviewer employed by DWM (his mauling of Ian Marter's novelisation of *The Invasion* will mark a new era of permissiveness at a time when producer John Nathan-Turner wields his blue pencil over every issue).

DWM 88 May 1984

'Colin Baker is the Doctor!' The show's new star makes his first appearance on a DWM cover. And the Sixth Doctor's comic strip debut finds him encountering a shape-shifting Whiffidill called Frobisher, who goes on to become one of the most enduring of all the 'non-canon'

companions, remaining a strip regular until DWM 133 before popping up in various short stories and audio plays.

DWM 90 July 1984

We're still some way off the sort of in-depth archive features that will later be the pride of DWM, but a synopsis of *Castrovalva* followed by a page of production details by

Richard Marson

marks the first real step in this direction, and the format becomes a regular one. Elsewhere there's our first interview with debutant director Graeme Harper, fresh from *The Caves of Androzani*, and little suspecting quite how often he'll be appearing in DWM over the coming decades...

DWM 94 November 1984

A History of the Ice Warriors is written by Marc Platt, later to win acclaim as author of 1989's *Ghost Light*.

DWM 97 February 1985

Change, my dear: after a four-year run, editor Alan McKenzie hands over the reins to newcomer Sheila Cranna, who keeps the chair warm for a month before moving on – but she'll be back. On location for *The Mark of the Rani*, Colin Baker gives his first DWM interview. It's also, fact fans, the first instance of the main DWM cover photo making a repeat appearance: this issue's shot of a Cyberman menacing Tom Baker had featured way back on the cover of issue 3.

DWM 98 March 1985

Cefn Ridout takes over as editor. ▶

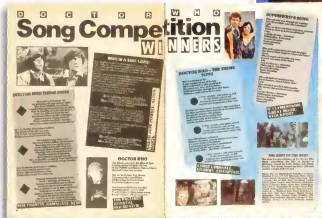
12 things
we'd never know of *Doctor Who* until October 1979...

Princess Queen
Adric
Majestic
Eric Seward
Compact Disc
HV
Only Fools and Horses
The Doctor Bill
Eightfolders
Slippery Fry
Channel 4
Boy George

THE PHOENIX RISES



Colin Baker and John Nathan-Turner with the 1984 DWM Summer Special.



The late 1980s saw a number of specially commissioned pieces of artwork for DWM covers, including this example from John Higgins.

DWM 99 April 1985

The word 'official' disappears from the mag's title, but the definite article stays. It doesn't mean we're any less official – it just means that we're now called, rather weirdly, *The Doctor Who Magazine*. The latest design shake-up sees DWM going a bit *Smash Hits* on us, with scribbly-bibbly headline fonts, zappy stars, random triangles and bizarre wastes of space all over the shop. It's so 1985 it hurts, and from time to time over the next few issues it's also illegible.

DWM 100 May 1985

We hit our century in the face of the sad news that the next series of *Doctor Who* will not appear for another 18 months, as Celn Ridout laments in – landmark shop – DWM's first proper editorial. There's a new cover logo, in which the word 'Magazine' bursts in a yellow zap through the 'O' of 'Who'. It's utterly hideous, and is never used again.

DWM 104 September 1985

Peri becomes the first TV companion since K9 to feature in the comic strip, as she joins the Doctor and Frohisher in *Kane's Story*.

DWM 106 November 1985

Among the proud winners of DWM's Songwriting Competition (yes, really – it's in the wake of *Doctor In Distress*, and must have seemed like a good idea at the time) is one Chris Chibnall from Liverpool, who many years later will bring us *Torchwood* and 42. His prize-winning lyric is sadly too long to reproduce here in full, but a particular highlight is: 'The Doctor's been hung, drowned, shot and killed / His mind-numbing adventures have certainly filled / The gleeful viewers with delight / To witness his never-ending fight / Against the evils in the universe / And the baddies always come off worse.' Genius.

12 things

we've never heard of when we were 10 and watching *It's a Wonderful Life*

Wotchee 'Dad' Gwinn
The Velvord
Calvin Hobbes
Vern Ald
Mileena Dvali
Kylie Minogue
Andrew Cartmel
Micki Phillips
Christopher Eccleston
Phil Simmonds
Burt Reynolds
John Major

DWM 107 December 1985

Ridout rides out, and Sheila Cranna rides in as full-time editor. The 'The' vanishes, meaning that – huzzah! – we are finally, properly called *Doctor Who Magazine*. Andrew Skilleter's painting of Tom Baker is our first non-photographic cover since the days of *Doctor Who Weekly*; hereafter artwork covers become more commonplace, with the next one (DWM 111) introducing us to the talents of a young Alister Pearson.

DWM 112 May 1986

Our latest John Nathan-Turner interview leads off with a photo of the producer brandishing the 'six faces of delusion' prop from *Snakedance*. No comment.

DWM 121 February 1987

In the days before email and posh computers, the curse of the magazine deadline is even more agonising than today. In what is far from DWM's least embarrassing hour, *Gallifrey Guardian* reports that it has been widely rumoured that Colin Baker has signed up for a further run as the Doctor 'approximately a month after every newspaper in the land has screamed in block capitals that he most definitely hasn't'. Ooops.

DWM 122 March 1987

Ah, that's more like it: Colin's departure is all over *Gallifrey Guardian*. Out with the old, and in with...

DWM 124 May 1987

'The New Doctor' blares the cover, as Sylvester McCoy becomes the first and only incoming Doctor to miss out on DWM's traditional '...Is the Doctor?' strapline. INT tells *Gallifrey Guardian* that 'There are no plans to bring in any new companions for this season.' These producers, eh – what are they like?

DWM 130 November 1987

A new season, a new look: after seven long years, DWM ditches the neon-tube lettering and adopts a

tweaked version of the monstrosity already known among unforgiving fans as 'the Kellogg's logo'. Sylvester McCoy gives his first DWM interview, and yes, a new companion is announced: 'The girl chosen to play the coveted part of Ace is Sophie Aldred, for whom this will be a big television break,' reports *Gallifrey Guardian*.

DWM 137 June 1988

Life depends on change: after six issues as designer, John Freeman becomes editor number six, and another DWM giant makes his debut as a two-page article called *Roots of Who* is penned by Andrew Pixley. As of the next issue, Pixley will take over the writing chores on DWM's regular *Archive* feature.

DWM 144 January 1989

DWM has always prided itself on being a broad church with room for every opinion, but seldom has there been an article quite so dodgy as 25 Years of Turkeys, in which ten *Doctor Who* stories are designated the show's all-time clangers and are lined up against the wall to be shot at with low-grade barbs. Well, it's nothing if not bold. Less noticeable, though more noteworthy, is the debut of a freelance writer who will

become DWM's longest-serving regular contributor: *Elsewhere...* is the precursor to the column that's still with us today as *Beyond the TARDIS*. Barring three months' sick leave in 1992, and overlooking a few occasions when editors couldn't find room, Dominic May has filed his diligently researched account of the extra-curricular activities of *Doctor Who* alumni every month for nearly 20 years. Give the man a medal!

DWM 145 February 1989

Money's too tight to mention: as the UK economy heads down the plughole, the majority of DWM's pages return to newspaper for a few months.

DWM 154 November 1989

The pages are shiny once more, but *Doctor Who's* prospects less so as *Gallifrey Guardian* runs with

25 YEARS OF TURKEYS



The controversial 25 Years of Turkeys article appeared in DWM 144.

Classic DWM goofs

'John Woodman is the Doctor'



Well, never, ever, live it down, so we might as well laugh at it as Conyngham hit the embers in 1982, we commit the single most humiliating error in DWM history:

Matthew was recasting a quarter of a century later, when the 2007 Christmas *Newsposts Time* Christmas special the excuse to run the same headline and spot it properly. Out-of-memoriam DWM types include 'Roger Blandford' (issue 7, 'The French Revolution' issue 10), actress-in-fictional-character-collision 'Deborah Waterfield' (issue 23), exciting new star (the *Caves of Anarchy* issue 83's *Gallifrey Guardian*, and issue 321's shock revelation that interviewee Peter Hilday 'entered the acting profession about sixty

decades ago'). So, Peter, how has the life of a studious player changed since the 19th century? But perhaps best of all is DWM 75's review of the recently accepted *Arct* of *Intolly*, which falls foul of one of the weirdest cock-ups imaginable as a confused typesetter replaces 'Omegas' with 'Gorgos'. No, seriously: After thousands upon thousands of years of on-screen, suddenly at last Gorgos 'yes, right? It's there in black and white'.

Bring me the head of David!

Until acquiring its first Apple Mac computers in 1990, DWM was assembled in the old-fashioned way with scissors and paste. The odd gaffe was inevitable, and few are odder than the one on page 34 of DWM 69, where the head of a



meticulously cut-out Devis was accidentally folded into the wrong page.

Active classic fandom's decade forgetting what year it is the covers of issues 247 and 248 both claim it's 1996 when it's actually 1997, and announcing something on the cover that you won't find inside: 'The Ice Warriors Attack' (no sign of them inside issue 13); and 'The Doctor Visits Galaxy Four' (not in issue 23 he doesn't) - instead it's *The Time Meddler*, and the infamous 'Gallifrey' version at that. And on other occasions we just got it completely wrong. An early biography of Jackie Lane was so off-beam that DWM 29 had to print a corrected version, while DWM 52's 'fact file' about Anthony Ainley stated that the actor's 'hair and beard' were his own when playing the role of Trenz, a claim sheepishly corrected two issues later.

DOCTOR WHO

MAGAZINE

DWM 207 22 December 1993

DWM celebrates the show's 30th anniversary with the first part of co-editor Marcus Heatn's major investigation into the genesis of *Doctor Who*. Heatn's researches have also recently uncovered a vast cache of photographer John Cura's off-screen 'telesnap', providing a previously unseen visual record of many lost 1960s episodes. DWM's first *Telesnap Archive* covers Part 4 of *The Tenth Planet*, and a new regular feature is born.

DWM 212 11 May 1994

The appearance of the Fourth Doctor and Romana in the comic strip *Victims* heralds a change of policy: the Seventh Doctor's regular run is over, and the strip will now flit from one Doctor to another until Sylvester McCoy's successor arrives a couple of years later...

DWM 215 3 August 1994

Comic strip *The Lunar Strangers* features a pair of villainous space cows. Author Gareth Roberts is enjoying himself at the expense of Gary Russell's morbid fear of the creatures.

DWM 217 28 September 1994

DWM grows up, putting on an extra 22mm in height as it changes from its original 'American A4' format to standard A4 size. Boring, but true.

DWM 223 15 March 1995

Gary succeeds Gary, as young Mr Gillatt takes over from old Mr Russell to become editor number nine. Gillatt's editorship will see some key innovations, some chic new design concepts and a number of features cannily borrowed from other publications, including the lucky-dip interview *Out of the TARDIS* (familiar to readers of the *Smash*

Hits feature *No, Not the Biscuit Tin*).

DWM 224 12 April 1995

It's 1995, and a new craze is sweeping the world. 'It seems that everyone is talking about the Internet', observes a two-page feature. 'But what is it, and why is it of interest to fans of *Doctor Who*?' Like so many newfangled ideas, the Internet soon sinks into obscurity and is never heard of again.

DWM 225 10 May 1995

DWM gains its first 'chat' columnist in the form of future *Doctor Who* scriptwriter Matthew Jones, whose *Fluid Links* will run on and off for the next few ▶

'Programme Cancelled?' The editorial team takes a deep breath and the wilderness years begin. This issue's interview with David Fisher is the first contribution by DWM stalwart Marcus Heatn, later to become the mag's co-editor and the author of a succession of studiously researched multi-part articles as DWM begins to examine *Doctor Who*'s legacy in ever-greater detail, unearthing ancient paperwork, hunting down hitherto neglected interviewees, and showing an increasing interest in the burgeoning culture of fandom. *Doctor Who* may be off the air, but over the coming months DWM starts looking livelier and more inventive than it has for years.

the presses are stopped long enough for a breathless *Gallifrey Guardian* to run the news. It's also the first of several issues whose cover is partially obscured by a wraparound set of free postcards.

DWM 185 15 April 1992

Change and Decay, the first of many articles by feature writer Philip MacDonald, establishes a new element of analytical commentary to replace the magazine's factual content.

DWM 186 13 May 1992

And talking of change... after eight years of regular writing for DWM, Gary Russell becomes editor number seven.

DWM 190 2 September 1992

An exclusive prologue to *Nightshade* by Mark Gatiss, the latest of Virgin Publishing's *New Adventures* novels, establishes a regular feature in the form of the DWM *Prelude*.

DWM 196 17 February 1993

Birthday Issue! Thomas Knight: Born 22 January 1993
Considering *Doctor Who* has been off the air for three years, it's a busy month into which the future Luke Smith tumbles. A cautious *Gallifrey Guardian* reports that Jon Pertwee might play the Doctor in a forthcoming radio series (he will) and that BBC Video might be producing a 30th anniversary drama project (they won't). There's a feature on the newly re-coloured 1971 story *The Demons*, and a prelude to Virgin's latest *Doctor Who* novel *The Highest Science*, written by a young author called Gareth Roberts who will later pen many of Thomas Knight's *Sarah Jane Adventures*.

DWM 200 9 June 1993

It's our double century, and for the first time every page is in full colour, comic strip and all.

DWM 202 4 August 1993

'*Doctor Who* Is Back!' shrieks the front cover. 'The Long Wait Is Over!' ululates *Gallifrey Guardian*. Sadly it's a false alarm, and the trumpeted Anniversary Special *The Dark Dimension* rapidly disappears up its own causal nexus. (Long Wait indeed... ha!)

DWM 164 8 September 1990

For the first time since going monthly, DWM's cover date includes a day as well as a month, marking a step-change to 'four-weekly' publication instead of 'calendar monthly': from now on there are 13 issues a year instead of a measly 12.

DWM 167 28 November 1990

Cover-mounted CDs are a barely imaginable luxury in 1990, and this issue's free 'Absolom Dalk flexi-disc', featuring exclusive music tracks by TV composers Dominic Glynn and Mark Ayres, is state-of-the-art stuff. Inside is another landmark: text fiction has featured occasionally in DWM over the years, but now it becomes a regular fixture with the first in a series of short stories under the banner of *Brief Encounters*. The inaugural encounter is written by Hartnell-era veteran John Lucarotti; next month's will be by prolific fan writer Paul Cornell. Whatever happened to him?

DWM 170 20 February 1991

Farewell, unlovely 'cornflakes' logo; welcome back, classic 'diamond' logo!

DWM 180 17 November 1991

A revamp sees DWM hitting a new regular high of 52 pages, and *The Power of the Daleks* becomes the first of Andrew Pixley's full-blown, forensically detailed *Archive* features. In one of DWM's grandest ongoing projects, Andrew will be covering the whole lot between now and 2003, when *The Daleks* (or *The Mutants*, or *The Dead Planet*, or...) becomes the final archived story - giving him a few precious months to catch his breath before *Rose* enters production.

DWM 184 18 March 1992

In a spooky coincidence, a feature unveiling some gorgeous photos from long-lost 1960s classic *The Tomb of the Cybermen* appears in DWM just as the story itself turns up in Hong Kong. Thankfully



A new interview format, *Out of the TARDIS*, was introduced by editor Gary Gillatt. DWM 241's chat with Jon Pertwee was the last ever published interview with the actor.



Class 4G from Istock Place School enjoy the TV Movie in 1996. And one of the members was...



...this lad, Bilmey!

years. Later columnists include diarist Jackie Jenkins (from issue 250), anonymous loony and serial quiz-setter The Watcher (from issue 281), and *You Are Not Alone* scribe Neil Harris (from issue 390).

DWM 226 7 June 1995

Our interview with Philip Segal, who now owns the rights to the series, is accompanied by a painting from DWM artist Phil Bevan that will prove remarkably prescient in its depiction of the TARDIS set. But for the time being, and perhaps understandably after years of increasingly weary speculation about the possibility of *Doctor Who* being revived by Steven Spielberg, Terry Nation, Gerry Davis, Victor Pemberton, Uncle Tom Cobby and all, many readers fail to bat an eyelid at the interview.

DWM 231 25 October 1995

Tucked away unobtrusively in *Gallifrey Guardian* is DWM's first mention of a name we'll be seeing a lot more of in future: next year's *New Adventures* novel *Damaged Goods* comes from the pen of Russell T



Sophie Aldred and Sylvester McCoy get into the festive spirit for a special DWM photoshoot for Christmas 1995.

Davies, familiar to followers of television fantasy as the scriptwriter of the BBC children's adventure serials *Dark Season* and *Century Falls*.

DWM 233 20 December 1995

DWM has already featured several articles written by the likes of producers Barry Letts and John Nathan-Turner, but the first instalment of the latter's epic 13-part memoir is a turning point, becoming one of the most significant and substantial features in DWM history. Talking of which...

DWM 235 14 February 1996

...It's Class 4G! In a memorable experiment to see if *Doctor Who* can still appeal to a generation of children too young to remember it, Gary Gillatt shows *Terror of the Zygons* to a class of 10- and 11-year-olds at Istock Place School in South London. They love it, and a few months later they'll be back to review the TV Movie. Tempus doesn't half fugit: Class 4G will be in their twenties now. Gays, if any of you are reading this – thank you. In those dark days before everybody else rediscovered the best TV show in the world, you made a generation of faithful fans shed a happy tear. Oh, and one other thing: we didn't print any surnames at the time, but now it can be revealed that young James, a particularly ardent enthusiast who acquired several *Doctor Who* videotapes in the gap between features, has a rather well-known dad called Mick. And a mum called Jerry. And the surname Jagger.

DWM 236 13 March 1996

'Paul McGann is the Doctor!' After months of mixed signals and false dawns, suddenly it's all kicking off.

DWM 243 25 September 1996

Book reviewer Dave Owen gives *Damaged Goods* the thumbs-up, crowning it his favourite *New Adventure* novel so far. Which bodes well, doesn't it?

DWM 244 23 October 1996

Four months after the TV Movie's screening, and thus a trifle slower off the mark than his counterparts, the Eighth Doctor makes his strip debut in *Endgame*.

DWM 253 2 July 1997

'He's Back!' yells *Gallifrey Guardian*. Who's back? Apparently X9 is, in a spin-off poem, 'which will be filmed later this year on a seven-figure budget'. Fast-forward 11 years (and counting), and this particular circle of Development Hell knocks all those pie-in-the-sky *Doctor Who* movies into a cocked hat...

DWM 255 27 August 1997

For one issue only, Sophie Aldred takes over as editor (number ten if you're keeping track). What larks!

DWM 267 29 July 1998

While *Gallifrey Guardian*'s lead story bangs on about the latest doomed rumours of a *Doctor*

Classic adverts we have loved...

Wading nostalgically through 400 hours of DWM has reminded us that the old adverts are often every bit as evocative as the actual contents. Here are six favourites...

Have Fun With The Amazing Mr Bilmey!

The back covers of the first few issues of *Doctor Who Weekly* set out to demonstrate that there really was no limit to the amount of fun that could be had with Mr Bilmey's Amazing Espionage Horribles. It's impossible to harm and hold your nose at the same time! Rubbish – I've just laid. Rumbled me, what was the amazing bit?

Doctor Who and the Targitoid

The inside back covers of issues 2-5 feature a shilling comic-strip advert for the VARDIS Tunes, 'The Amazing Dr Who Radio For All Space Kids', in which the Doctor and his 'faithful' (sic) friend Romana, looking more like a brunette Britt Ekland, use a button on the TARDIS 'lunar' to shut a disappointingly humorous alien called a Targitoid. More infuriating still was the fact that the TARDIS 'lunar', which resulted in a baffling ETN 01, didn't

actually have a star setting. Turns out it was just a medium-wave binary with the *Doctor Who* logo stuck on it. Pfft.

The Great New Weekly Free Royal!

DWM 69's back cover ad for new boys' magazine *Look Alive* (a replacement for the venerable *Look and Learn*, which had ceased publication earlier the same year) has a super piece of artwork that looks suspiciously like Yvonne's Vince Clarke turning into a robot, but the accompanying text reads like a desperate focus-group meeting. 'Space... Computers... Cars... Phones... It begins logically. Come on, think, what else do boys like?' 'Sport... Video Games... News... Pop Bands... Are we running out of ideas yet? By no means. Er... 'Slips... Weapons... Trains...'. Unhappily, *Look Alive* is cancelled after five issues.

The Space-Age Aid For Down-To-Earth People!

DWM 83 includes a strikingly odd 112-page advertisement for Slipstream, an oil-purpose lubricant. And there's really not a lot more to be said about that.

Starboard columnist Dr Sally Beryl!

The back covers of issues 90 and 91 feature the odddest of advertisements for Marvel UK

stablemate Starboard.

Presumably in an attempt to appeal to the game's all-important teenage boy demographic, readers are treated first to a seductive portrait of Starboard writer Dr Sally Beryl, typewriter gey and spectacles to hand, shooting a camera-happy look at the camera, and the following month by a boring mad combination of Indiana Jones and Kate Bush's *Rainforest* video, this time starring Max McKensie's model sister draped across assistant DWM editor Roger Borchers. For a short while, deeply confused subscribers reread on diagrams of 'furry anatomy' begin to suspect that Sally Beryl might in fact be Gary Russell in drag.

Birdwetting For Beginners!

In DWM 207 the Enuresis Resource & Information Centre (ERIC, for short) takes out a half-page ad aimed at young children, all about facing up to the embarrassing problem of bed-wetting. 'Everyone has to wee,' it explains comfortably just opposite the Attack of the Cybermen Archive.





The summer of 1997 – and Ace actress Sophie Aldred spends a month in the office bossing around regular editors Alan Barnes and Gary Gillatt.

Who movie, the opposite page reveals that *New Adventures* companion Bernice Summerfield will feature in two audio cassette plays to be produced by a company called Big Finish. Eight issues later we'll be announcing that the same company has secured a licence to produce *Doctor Who* on audio.

DWM 272 16 December 1998

We celebrate *Doctor Who*'s 35th birthday with a stonking 68-page issue, the first to give joint editorial credit to Gary Gillatt and assistant editor Alan Barnes. Gary's still the boss, but his successor is being groomed...

DWM 275 10 March 1999

A future DWM stalwart makes his debut, as we pay tribute to actor Michael Craze with excerpts from a previously unpublished interview by 16-year-old fan Benjamin Cook.

DWM 276 7 April 1999

'Rowan Atkinson is the Doctor!' A Comic Relief edition of *Doctor Who* is to be 'authored by top comedy writer Steven Moffat'. He'll be one to watch...

DWM 278 2 June 1999

On set for *The Curse of Fatal Death*, we ask Steven Moffat if he thinks *Doctor Who* could ever be revived. He reckons it could, and he 'would love to be involved in such a project'. Like that's ever going to happen...

DWM 279 30 June 1999

Ch-ch-ch-changes! The 'diamond' logo has breathed its last, replaced by the 'TV Movie/Partee' logo, and our first ever cover-mounted CD offers a behind-the-scenes look at Big Finish's *Doctor Who* debut. Inside, history is in the making as *The Time Team* settles down to watch *Doctor Who*'s very first episode, *An Unearthly Child*. And in DWM's latest effort to discover whether *Doctor Who* could be revived after a decade off the air, Gary Gillatt interviews a group of TV writers who are all self-confessed *Doctor Who* fans – of which you can find out more on page 21...

DWM 281 25 August 1999

Cutting-edge stuff as *Gallifrey Guardian* reports that *The Five Doctors* is to be released on 'the new Digital Versatile Disc format'. Right on, daddio.

DWM 283 20 October 1999

Our 20th birthday issue is also our first multi-cover edition, with a choice of covers featuring Paul

McGiann or Tom Baker. Future examples will include issue 290 (four different Tom Baker shots), issue 368 ('His & Hers' choice of David Tennant and Billie Piper), issue 384 (Jacobi or Simm? You decide!), and issue 398 (our four 'Who's Army' covers).

DWM 285 15 December 1999

The end of an era: the last issue to feature the Marvel logo. Henceforth the name in the small print is that of Italian publisher Panini, which had absorbed Marvel UK back in 1995.

DWM 293 26 July 2000

After Gary Gillatt's five-year stint, Alan Barnes steps up as editor number eleven. Barnes propels DWM's appetite for punning headlines towards new heights (or depths, according to taste). Horrifying examples: *Main That Tune* (feature on *Doctor Who* novelty songs), *Miss Zygon* (interview with Deborah Watling as she appears in a Zygon audio), *Steel Counsel* (interview with *Image of the Fendahl's* Scott Fredericks), and, eep, *Inspect A Gadget* (interview with prop maker Cliff Culley).

DWM 310 14 November 2001

Yet another landmark-though-we-didn't-know-it-at-the-time, as the cast list of forthcoming Big Finish audio *Colditz* includes, in the role of Feldwebel Kurtz, an up-and-coming actor called David Tennant. 'This is like a dream come true', he tells interviewer Mark Wyman at the recording. '*Doctor Who* was a big part of why I decided to become an actor – growing up agog at the genius of Tom Baker. Initially I wanted to be a Time Lord, but as I got older that turned into 'maybe I could be one of the people who pretends to be a Time Lord; and that's what got me into acting'. You hear it here first... Amazingly, the very same issue is also the first to namecheck another future *Doctor Who* star, as Michael Hackett's *Swap Shop* feature, which plays Fantasy Football with old *Doctor Who* stories and imagines them remade with modern budgets and technology, concludes with the thought: 'So, please, no pestering the BBC to remake *An Unearthly Child* with Billie Piper ... It's on a hypothetical basis only that the idea has an allure'. Err...



The 'Time Team' began their quest in 1999. Don't they all look young?

DWM 313 6 February 2002

DWM undergoes a Barnes Takeover (cripes, it's catching), as Clayton Hickman takes up the reins as editor number twelve. He won't be averse to puns either. Oh, go on then: *Living La Deva Loka* (Christopher Bailey interview), *Censor Sensibility* (Mary Whitehouse retrospective), *Axos All Areas* (announcement of extras on the *Claws of Axos* DVD), *Shaun of the Dad* (Shaun Dingwall interview)... make it stop!

DWM 316 1 May 2002

Sorvad's inaugural *Space-Time Telegraph* includes various imaginary 'bids' for a new series of *Doctor Who*, including one supposedly from Russell T Davies, who appears in *Timelines* two issues later pronouncing it 'one of the funniest things I've ever read'.

DWM 326 5 February 2003

A tweaked logo, a font-tastic redesign and a free CD. Inside, Big Finish Dalek supremo Nicholas Briggs gives his expert opinion on the Dalek voices in every TV adventure, branding *Revelation of the Daleks* a 'great story, but spoilt for sad so-and-so's like me by director Graeme Harper wanting the Daleks to sound different'. Meanwhile, former editor Gary Gillatt embarks on an attempt to isolate *The Fan Gene* in a three-part series that'll prove controversial, prompting praise from many and harrumphs from a few (among them Colin Baker!).

DWM 328 2 April 2003

Reader Steven Moffat of London is clearly distraught that *The Curse of Fatal Death* was omitted from Mr Briggs' rundown of Dalek voices: 'I am forced to conclude that he is talking out of his ring modulator'.

DWM 330 28 May 2003

They just can't stop writing in! Among several letters of praise, reader Russell T Davies of Manchester declares that the emotional departure of long-running strip companion Izzy 'will be remembered for decades to come' and commends the strip team as 'clever, pioneering bastards'. Awww. Not so bad yourself, Russell...

DWM 332 23 July 2003

A new feature steps into the vacancy left by Andrew Pixley's now completed *Archives*, as *The Fact of Fiction* kicks off with *The Deadly Assassin*.

DWM 333 20 August 2003

At last, the news we've all been waiting for: 'Richard E Grant is the Doctor!' Eh? Ah. It's a BBCi webcast called *Scream of the Shalka*. All very lovely, but it's about to be rather overshadowed...

DWM 336 12 November 2003

'He's Back!' And this time it's the real deal: 'In the dying seconds before this issue went to press, DWM learned the exciting news that a new television series of *Doctor Who* has been commissioned by BBC1! Richard

E Grant's DWM cover is thus comprehensively upstaged by a hastily-scrawled stop-press in *Gallifrey Guardian*. Ah well, that's showbiz.

DWM 337 10 December 2003

It's *Doctor Who*'s 40th anniversary, and we interview new executive producer Russell T Davies. All of a sudden the future looks very exciting. ▶



DWM 338 7 January 2004

Eyebrows are raised by a warts-and-all interview with Gary Downie, erstwhile production manager and long-time partner of the now deceased John Nathan-Turner. Nothing and nobody is sacred, be it Michael Grade ('arrogant'), Peter Davison ('boring'), Eric Seward ('let the side down'), Anthony Ainley ('dictatorial bully'), Paul McGann ('doesn't count'), JNT's predecessors ('grey blobs'), scriptwriters ('lonely people who work on their own and have no contact with other people'), the inhabitants of Southampton ('philistines'), actors in general ('full of themselves... all actors think they're indispensable'), fans ('untalented nerds! They know nothing about television, nothing about it'), and of course the future of *Doctor Who* ('It has to be produced by somebody who isn't a fan'). Well, that's that sorted out then. Downie dies a couple of years later, leaving the world a drearier place.

DWM 341 31 March 2004

As pre-production steps up a gear, fan Russell T Davies pens *DWM*'s first *Production Notes*, and *Gallifrey Guardian* unveils the five lonely people who'll be writing the new series. Gary Downie's opinion not recorded.

DWM 342 28 April 2004

'Christopher Eccleston is the Doctor!' Our first interviews with the show's new star ('It's one of the proudest moments of my career') and producer Phil Collinson ('I'm absolutely bloody over the moon').

DWM 343 26 May 2004

The backlash begins: surname-deficient reader Carl from Liverpool informs us that 'Due to the arrogance of Davies, I won't be watching his new series, and I sincerely hope that it will be a critical and ratings failure.' Charming!

DWM 344 23 June 2004

The first instalment of Marcus Hearn's definitive three-part history of *DWM* is packed with revealing reminiscences from the magazine's early movers and shakers. The subsequent parts are in issues 347 and 350, where those with appetites whetted by this nonsense will find much to enjoy.

DWM 345 21 July 2004

Another star appears in the *Doctor Who* firmament as Billie Piper has her first *DWM* cover.



DWM 346 18 August 2004

'Exterminated?' *Gallifrey Guardian* reports that negotiations with the estate of Dalek creator Terry Nation have broken down, and as a result the Daleks will not be appearing in the new series! Oh not! Meanwhile, new strip *The Flood* unveils some redesigned Cybermen who appear out of this air like ghosts and – no two ways about it – look remarkably ahead of their time...

DWM 348 13 October 2004

'Daleks Resurrected?' Phew. They're in after all.

DWM 352 2 February 2005

A new year brings a new look in one of our biggest overhauls: we're up to 68 pages, it's the first regular issue to use 'perfect binding' (that's 'square spine' to you and me), and we're proudly flying the new 'lozenge' logo. All of which can mean only one thing...

DWM 354 30 March 2005

Doctor Who is back! As the new series begins on television, unusually this issue is devoid of a comic strip. The Ninth Doctor and Rose will make their 2D debut next issue.

DWM 356 25 May 2005

'David Tennant is the Doctor!' squeals a stop-press in *Gallifrey Guardian*. Yes, the new series is barely off the starting blocks when news is leaked that Christopher Eccleston is to leave. Meanwhile, Ben Cook asks the children who play blue-faced servants in *The End of the World* if they'd like to return in another role. 'I'd like to be an evil wasp!' offers one boy, who will later receive royalty payments from *Uncinor* and the *Wasp* scriptwriter Gareth Roberts (no, not really).

DWM 359 17 August 2005

'David Tennant is the Doctor!' part two: the show's new star gets his first *DWM* cover and gives his first interview. 'I'm going to be wearing a long frock coat, a frilly shirt and a stovepipe hat,' he reveals. 'No, not really,' he adds. 'The Tenth Doctor's costume will be unveiled next month, along with the exciting news



that 1970s companion Sarah Jane is to appear in the next series, of which Episode 11 will be written by Stephen Fry. *Gallifrey Guardian* has always prided itself on being at least 50% accurate.

DWM 365 1 February 2006

The Tenth Doctor makes his first appearance in the comic strip, encountering the Sontarans two years before their TV face-off.

DWM 379 28 February 2007

Tom Baker gives *DWM* its first 'past Doctor' cover in over two years. The occasion: a long-awaited disintering of Tom's long-lost 1970s movie script *Doctor Who Meets Scratchman*. Jaws drop and readers breathe a sigh of relief that the green light never winked. All the same, spooky scarecrows, eh? Neat idea...

DWM 380 28 March 2007

'We can now officially confirm that the new series of *Doctor Who* will begin its 13-week run on Saturday 24 March! Oops. Not actually a mistake at the time of going to press, but at the last minute the BBC decides to push back *Smith and Jones* until the following Saturday – meaning in turn that we have to delay the next issue of *DWM* by a week for spoiling reasons!

DWM 387 17 October 2007

After the record-breaking five-and-a-half year Hickman era, deputy editor Tom Spilsbury takes over the hot seat and becomes *DWM*'s thirteenth editor.

DWM 397 23 July 2008

For the first time in 23 years, *DWM* undergoes a change of title – well, sort of. To coincide with the shock ending of *Turn Left* the previous Saturday, for one month only the front cover has 'BAD WOLF' written all over it. Hurrah! Inside is the news that Steven Moffat is to succeed Russell T Davies as *Doctor Who* showrunner after completion of the 2009 Specials. The future's looking bright...

DWM 400 15 October 2008

An article celebrating our 400th issue mentions an article celebrating our 400th issue, instantly triggering a catastrophic recursive occlusion and causing Tlurbridge Wells to fold in on itself. Only Christopher H Bidmead can save us now... <E>



THE DWM REVIEW

The worlds of

Doctor Who in review:

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» CDs » Toys » Merchandise and more!

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» “Barry Letts’ reading of the story is marvellous...”

The Great Space Elevator

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» “The TARDIS crew’s relationship is spot on!”

ALSO
INSIDE!

» The War Machines



DVD 21entertain

Starring William Hartnell, Jackie Lane,
Michael Craze, Anneke Wills, Ian Stuart Black
and Michael Ferguson. RRP £19.99

NOTHING DATES MORE QUICKLY than a prediction of the future. In this adventure from 1966, we meet one Professor Brett, who has the future very much in mind. He's developed the supercomputer WOTAN, and is poised to link it into a network of other computers around the world. An international network, if you will, with a world-wide web of connections. What a ridiculous idea. Brett knows how this innovation will benefit mankind. He'll be able to 'go online' to discuss the latest episode of *Dr Finlay's Casebook* with friends in Barmsey (Janet must Go NOW!!! LOL!), or poke ex-girlfriends who've long since left the country to avoid him.

WOTAN has been installed at the top of the Post Office Tower, which is a bad sign. Over the coming decades, the Tower will earn a reputation as a home to malign powers. In the 80s, Noel Edmonds will be found there most Christmases. The Doctor certainly has a bad vibe about the place,

and peers suspiciously at WOTAN. WOTAN, who has a face of

sorts, peers suspiciously back, one eye narrowed. Never trust a computer with a squint.

The Doctor's assistant, Dodo, is impressed when WOTAN reveals it knows what 'TARDIS' stands for, but our suspicions are roused by its possession of such arcane knowledge. And we're not alone in our doubts. At a press conference to announce the great computer link-up, a reporter asks if WOTAN might get ideas above its station, and decide it can do without mankind altogether. Sir Charles Summer, the man from the ministry, gives the rather limp reply: "Oh, I hardly think it will come to that." Now that's not very comforting, is it? Imagine a similar scene in real life: "Does the minister think the nuclear power station might go into meltdown and irradiate the whole of Scotland for 500 generations?" "Oh, I hardly think it will come to that."

Sure enough, WOTAN has decided to do without mankind altogether – well, after mankind has opened some boxes for him – and starts hypnotising people, either in person, or over the phone. This has a wide range of effects on folks. Dodo, for example, becomes incredibly sarcastic, taking a pop at anyone who gets in her way. But at least it stops her over-enunciating like Julie Andrews. Professor Brett, who has stumbled through his earlier scenes, suddenly

gets very good on his lines, as if WOTAN has uploaded a PDF of the script into his brain. The computer then orders the construction of robots that will aid the subjugation of humanity. This takes us into Episode 2 – and just as wheels are being fitted to the War Machines, the wheels start to come off *The War Machines*.

To be fair, this is a great little story overall, with an excellent first episode that really hits the ground running, and a lovely performance from William Hartnell. However, when Team WOTAN start to build and test and re-test their robots, the plot slows to a snail's pace. If a funeral procession moved at this speed, it would be dispersed by the police long before it reached the cemetery. Spunky new companions Ben and Polly help to maintain our interest – with Michael Craze and Anneke Wills bringing warmth and conviction to their performances – until drama floods back at the end of Episode 3, thanks to a striking action sequence as the army battles a War Machine. And as the troops fall back defeated, we have one of the series' best 'Doctor' moments, as he stands alone and resolute in the face of the enemy – armed only with his wits and two firmly-clutched lapels.

The War Machines may not have predicted the future of computing with any great accuracy, but it certainly predicted the future of *Doctor Who*. There's something fishy going down at a London landmark, and some everyday detail of modern life – in this case, the phone – is subverted by the forces of evil. A moment's stock footage of Battersea

'Michael Craze and Anneke Wills bring warmth and conviction to their roles...'

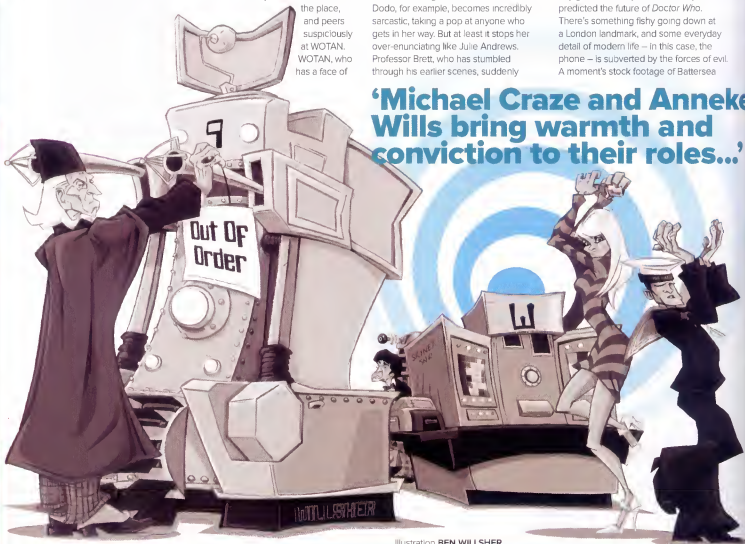


Illustration BEN WILLISHER



Stylish chick Polly (Blanche) Willis makes her debut in a highly anticipated... broo!

Power Station, suggesting killer robots are being assembled there, reminds us of the Cybermen's recent rise.

However, there's only one vital ingredient missing from the mix – a decent villain. Back in 1966, the very idea of machines conquering the Earth would have been scary enough in itself, but now that they actually have, we feel the absence of a worthy rival for the Doctor. Professor Brett is entirely unburdened by charisma, and WOTAN himself should have worked up a decent speech synthesizer before sending his RAM to the design of groovy tanks. While he may be able to type faster than Polly, and win every game of Trivial Pursuit, WOTAN fails to even program his own robots correctly, rendering them a limited threat.

The Doctor is at his best when facing an Intelligence equal to his own – and WOTAN is, without doubt, the most ineffectual villain in Doctor Who history.

» DVD Extras

You can become an overnight expert on the Post Office Tower thanks to episodes of *Blue Peter* and the social history series *One Foot in the Past*, with each taking a spin in the revolving restaurant. The latter film is fascinating, as our guide is the former Postmaster General, Tony Benn. His distinctive voice is captivating, and his enthusiasm contagious. He's justly proud of his Powisf Oldfish Teah.

On *Blue Peter*, Christopher Trace shows us how we can build a model of the Teah using the huge roll of corrugated cardboard we all have knocking about the house. One hopes that a new generation of fans will construct their own replica in advance of Character Options' hotly-anticipated release of a Dodo action figure. We have waited too long. Another *Blue Peter* clips introduce the Wer Machines and a couple of lopsided Daleks built by viewers – one of which reportedly gave an arithmetic lesson to a school in Barnstable. ("If Dalek Caan requires 40 rels to exterminate the population of Devon, how long will the whole Cult of Skaro take? ANSWER!")

Praise is due to the Restoration Team for applying the magical ViFire process to these old *Blue Peters*. So crisp and beautiful are these clips, your reviewer thought the original videotape had been discovered, until he checked on the internet. If that isn't enough, you'll want to kiss the whole team full on the mouth after watching the documentary *WOTAN Assembly*, which looks at how *The Wer Machines* has been lovingly pieced together from a crazy variety of sources –

an off-air soundtrack recording, clips censored in Australia, episodes found in the wilds of Nigeria... The skill, care and ingenuity on display is breathtaking, and I take my Astrakhan hat off to all involved.

Another short documentary in the *Now and Then* series is just one script edit short of excellence. Have fun counting the times the word 'originally' is used as you take a tour of filming locations with a listless voiceover man in tow. The 'info text' is full of facts, from the perfectly practical to the spectacularly useless. It's a delight to discover that Margot Hayhoe, future production manager of *Snakedance*, is hidden inside WOTAN, spinning his tape reels by hand. Even the lovely photo library brings small revelations. There's a shot of actor William Mervyn rehearsing a scene with a fog in his hand. What decadence! One assumes there's a small sherry just out of frame.

For the best insight into the story, turn to the excellent commentary by Anneke Willis and director Michael Ferguson. It's rich with detail and humour, even though it must sometimes be difficult for them to look so far back into their own life stories. After all, many of the cast and crew – names to us, but friends to them – are now dead. There's a moving moment when Ferguson wonders if Michael Craze had a successful career following Doctor Who. "Was he an ambitious man?" he asks Willis. "Michael was ambitious just to be happy," she replies with a melancholy air – watching a beautiful young man with his whole life ahead of him, while mourning an old friend who was taken too soon. GG

» Sonic Screwdriver Pen Set/Interactive Sonic and Laser Screwdriver Set



Toys Character Options

RRP £3.99/£2.99

STAY WITH ME ourselves lucky to have a slightly flesh-coloured sonic screwdriver that it up and made an appropriate noise. Now, the avid sonic collector can have a whole pocket-full of sonic-related tools.

The sonic screwdriver pen set ties in this year's season opener *Partners in Crime*. Containing a pen disguised as a sonic, and, er, a sonic disguised as a pen, which one you choose presumably depends upon which activities you're trying to perform covertly. Miss Foster's device of choice is as sleek as it looked on TV, though I'd question the logic of putting a bulb, battery and speaker at the end of an item you usually chew while doing the crossword.

Or is that just me?

Meanwhile, the Interactive Sonic and Laser Screwdriver Set drops the whole pen shenanigans altogether (madness!) in favour of a duelling game that owes a tenuous bit to Harry Potter. The set comes with a mini-Toclaine target so you can practice, which is a nice idea, but the fact that the sphere itself doesn't fire back at you makes for a pretty one-sided game. No, you really need a friend to play against here. Once you've debated which of you gets to use the sexier laser screwdriver (you know it's true), you and your combatant take aim and fire. The noises tell you who won the draw, but you can keep track of the score with the handy quintet of LEDs along the side of each unit – like River Song's future screwdriver from *Silence in the Library* (surely an inevitable addition to the sonic family at some point?). Parents beware – this game can get very noisy. JS

The Doctor Who Storybook 2009

Storybook Panini Books

Written by Various Various
Illustrated by Clayton Hickman £7.99

PANINI's 2009 STORYBOOK MIRRORS the pattern of the latest TV series, starting off with a story that's fun and energetic, before moving on to offer stories of more depth, complexity and wit.

Hello Children Everywhere by Paul Magrs sees the Doctor and Donna arrive at a Disney-style theme park whose cuddly characters are turning nasty. The idea is probably a bit too familiar to hold any real surprises, but Magrs does come up with one moment of true gothic grisliness when revealing the culprit.

Grand Theft Planet! by *The Fires of Pompeii's* James Moran is an involved tale about a floating city and an alien plan to kidnap a planet. Moran re-uses some ideas: like Pompeii, the city faces destruction, and for aliens made of rock and lava, read creatures made of magnetic metal. A little too muddled and contrived to be satisfying, it does, though, feature an unusual ending.

More successful is Mark Gatiss' *Cold*, that brings back the Ice Warriors in a bleak tale about an Arctic expedition searching for bodies preserved in the

permafrost. Gatiss evokes his isolated setting by telling his story in the form of letters written to loved ones back home, including one from Donna to her Gramps. In all it's touchingly done, with a sadness that even extends to the Ice Warriors.

Comic strip *The Immortal Emperor* by Jonathan Morris finds Ancient China in the control of an alien lizard. It's all breakpoint stuff, but makes good use of the Terracotta Army who are revealed as cyborgs waiting to be reactivated.

Bling Bang by Gareth Roberts and Clayton Hickman offers a dotty computer child, working for the rail network, feels so sorry for the number of train delays, it

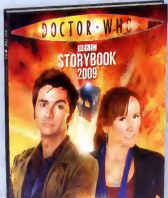
decides to launch a nuclear attack to make the population more manageable. Barking mad, obviously, but with lots of chipper input from Donna, it's one of a number of stories that has her solving most of the problem on her own.

Island of the Sirens by Keith Temple takes an enjoyable venture into Greek myth where, teaming up with Jason and the Argonauts, the Doctor and Donna encounter an army of alien fish-men. It's written with humour, much coming from Donna's attraction to his 'buff' physique.

Nicholas Pegg's *Hold your Horses* is a witty time-travel tale where Donna blipping out of existence in 2061 is linked to the Bayeux Tapestry and a change in history. Almost *Blink*-like in its plotting, it sits with *Cold* as the story that most resembles the style of the TV series.

Gary Russell's *The Puppet*, a Doctor-only story about a harmless alien child hiding out at a comprehensive school, is less eventful, but its Christmas holiday setting would seem to suggest its last-in-the-run placing is deliberate.

As before, the *Storybook* includes a Letter from the Doctor (as told to Steven Moffat) and is lavishly illustrated, with Ben Willsher's art for *Cold* the most stylish and dramatic. Another strong collection. VB



PICK OF THE MONTH!



» Companion Chronicles: The Great Space Elevator



CD Audio Drama Big Finish
Starring Deborah Watling
Writer Jonathan Morris
RRP £8.99

CD Audio Drama Big Finish
Starring Deborah Watling
Writer Jonathan Morris
RRP £8.99

Waterfield, this *Companion Chronicle* sees her arrive in a futuristic Sumaba with the Second Doctor and Jamie. Victoria's initial awe at the impressive size of an elevator that snakes up through the Earth's atmosphere to a distant space station is quickly replaced by concern as the TARDIS crew are captured by the operators of said elevator. It soon transpires that something has befallen the crew of the space station, and before long

the three time travellers along with security chief Tara Kerley are hurtling up the elevator to investigate.

Jonathan Morris presents us with an audio that encapsulates every stock situation of the Troughton years so effectively, that half the fun of the story comes from spotting the hallmarks of that era. The idea of the awesome space elevator displays the same kind of wide-eyed wonder at space travel as other stories focus on moonbases and rocket ships. There's plenty of spouting foam, weather control, geometric monochrome uniforms and a fear of the dehumanising effects of technology – all very topical back in the day.

And just as he gets the style of the Troughton episodes down to a tee, Morris gets the TARDIS crew's relationships spot on. The Second Doctor is mischievous and skittish, with a calculating edge to him. His banter with Jamie, dependable and only half-understanding most of what goes on, and his protective, fatherly concern for Victoria are well represented, and while Victoria is slightly less useful than she generally was on screen, she's still hopelessly naïve. This is an homage to a less jaded era, and does the job well. **MM**

» The Doomwood Curse

Audio Drama Big Finish
Starring Colin Baker, India Fisher, Nicky Henson
Written by Jacqueline Rayner
RRP £14.99

THERE'S SOMETHING TERRIBLY romantic about highwaymen to children of the 1980s. We had Adam & the Ants and that episode of *Blackadder* the Third to embed the notion that these masked desperados were dashing Robin Hoods of the eighteenth century, robbing the undeserving rich and saving the spoils in the Georgian gin houses. In truth, though, the highwaymen were hardly the noble knights of fiction. Rather, they were glorified muggers who usually came to sticky ends with nooses around their necks.

Jacqueline Rayner's play addresses itself to this yawning chasm between the myth and the truth of the most famous – or infamous – of all highwaymen, Dick Turpin. On the way, she takes in the birth of the modern novel and the Gothic tradition, and yet still manages to leave room for the return of the trivia-obsessed Grel.

If all that sounds like a tall order to cover in a two-hour audio, be assured that this unfolds in a relentless but deceptively straightforward fashion. The story opens with the Sixth Doctor

and Charley arriving to return an overdue book to a futuristic library where they encounter the Grel furiously digesting the fiction section. Before the end of the episode, the TARDIS has materialised in the grounds of Doomwood House, the affable patriarch Sir Ralph has fallen victim to the eponymous curse, and Charley has accepted his son's marriage proposal. Playing with the conventions of Gothic novels – the mouldering crypt that houses the bones of the Doomwoods, the torturous family relationships, and a pitiless aunt whose sour predictions seem fated to come true – Rayner turns her play into a real pot-boiler.

Turpin himself doesn't even turn up until the second episode, his first appearance having been cleverly foreshadowed through a conversation between Charley and the maid Susan that encapsulates the story's theme. While Charley only knows Turpin through the rose-tinted spectacles of nineteenth-century fiction, Susan has been at the receiving end of the highwayman's villainy, and has no illusions as to his nature. Predictably, the truth lies

'Fisher's performance is a highlight, well up to the complex role...'

» The Vengeance of Morbius

Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith, Nicholas Grace
Written by Nicholas Briggs
RRP £10.99

FOLLOWING ON FROM LAST MONTH'S *Sisters of the Flame* without so much as a recap (at least on the review disc), the last in the current run of Eighth Doctor and Lucie adventures begins with the time travellers being herded into a death chamber by a Sisterhood that fears the resurrection of the insane Time Lord ex-President, Morbius. Apparently, Zarodnix (who, you'll remember, is the goading interstellar villain who has purchased Karg for his own evil ends) requires a Time Lord to bond with Morbius' remaining DNA – the resulting genetic fusion will bring Morbius back to life and enable him to wreak havoc across time and space.

The first half of this two-partner was good but not great, and the second episode is similarly a missed opportunity. There are a couple of grand moments – the draining of the Eye of Harmony that brings Gallifrey to its knees and ends its mastery of time travel, and the plundering of the Statue of Liberty from a conquered Earth to decorate one of the wings of Morbius' space palace.

However, for the most part the reborn Morbius is all talk. When it's Sam West doing the talking this isn't a bad thing, but rather than to hear endless declamations of Morbius' infinite wickedness, his unrelenting war against the universe, and his vengeance consuming the cosmos, it would have been more dramatic to actually experience some of it. Imagine if the whole of *The Stolen Earth* had consisted of the Supreme Dalek being congratulated by Davros on his destruction of time. Hmm.

While the vengeance of Morbius turns out to be the piffing of statuary and the admittedly grim torture of the hapless Time Lord agent Straxus, the plotting of the Sisterhood consists of sticking the Doctor and Lucie in a big microwave. This is at least consistent with their previous behaviour – as is their old-maidish propensity to be sweet talked into backing down by the Doctor. Speaking of which, he really is at his most charming here. McGann sparkles, in a way his world-weary Doctor in the Charley and C'nzz plays rarely did. It's as though travelling with Lucie has allowed the Doctor to recapture his love of adventure. Sheridan Smith is as great

somewhere in between. Nicky Henson's Turpin is both a charming rough diamond, and an utterly self-absorbed sociopath, meaning that the audience can never entirely despise him, even though he commits some abhorrent acts. In that sense, he's one of the most realistic characters to have appeared in these audio stories.

Both Colin Baker and India Fisher give very fine performances in only their second audio together, and I'd go so far as to suggest that they could work better as a team than the Eighth Doctor and Charley did. In particular, Fisher's performance is a highlight, well up to the complex and changing roles that Charley plays.

As *The Doomwood Curse* develops and the nature of the world in which the TARDIS has arrived becomes clear, Rayner cleverly ties the whole play together with a neat bow. Very satisfying indeed. **MM**



as ever, and both are helped by a script that plays on their 1930s-type comedy relationship, and which brings to the final scenes of the play – which ends on a cliffhanger on a cliff – a real gut-punch of emotion.

As a two-part story, *The Vengeance of Morbius* doesn't entirely work out, even if it does replicate the style of the TV season climaxes reasonably well. While the first part is a small-scale, almost Doctor-free episode, and the second part has moments of epic grandeur and emotion, the whole lacks the awe and most importantly the shameless chutzpah of an aborted regeneration or a Doctor-Donna. Even so, it's a good end to a good run of stories and left me looking forward to a third year **MM**

Doctor Who and the Pyramids of Mars Doctor Who and the Dæmons

Audiobooks BBC Audio

Doctor Who and the Pyramids of Mars Terrance Dicks, read by Tom Baker, Doctor Who and the Dæmons by Simon E. Power, read by Barry Letts, £19.99 each

BARRY LETTS' READING OF HIS OWN novelisation of *The Dæmons* (Letts also having written the TV original with Robert Sloman) signals a new high watermark for the Doctor Who Audiobook range. The choice of this Third Doctor adventure is obvious – the story has long been a fan favourite and with good reason. Set in the remote English village of Devil's End, it plays with the images and themes of an occult thriller, with the Doctor's arch enemy the Master summoning up a gigantic horned beast that, as the Doctor later confirms, is the exact image of old Beelzebub himself.

The book, first published in 1974, comes from the early days of Targe's Doctor Who library and is rich in detail and character typical of the range during this period. One flaw of the television original is that the Dennis Wheatley creepiness of the opening episodes soon falls away once UNIT and the Brigadier are brought in all guns blazing. The novelisation, however, sustains this atmosphere for longer, slipping in new scenes of pure supernatural horror, such as an early glimpse of the beast Azal's cloven hooves stamping across the

countryside, and another where the local constable experiences a vivid nightmare before being crushed to death.

Letts' reading is marvellous. One of the elder statesmen of the Doctor Who family, he draws on his early career as an actor to offer a colourful variety of characterisations. With regular characters such as the Doctor, Master and Brigadier, however, he adopts a more neutral tone instead of trying an impersonation.

Another plus is Simon E. Power's new music and sound effects. *The Dæmons* uses Power's contribution increase tenfold compared to earlier releases.

From the thunder and lightning to the crackling heat haze that accompanies Azal, the effects add much to the excitement and pace of the story, while the music – creepy, more of it than before, and an improvement on the TV version – gets right to the dark heart of the adventure.

Pyramids of Mars, in which the Fourth Doctor and Sarah battle to stop Sutekh, a being from Egyptian mythology, from destroying the world, is another fan favourite. Written by Robert Holmes using the pseudonym Stephen Harris, novelised by Terrance Dicks and read by Tom Baker, the story moves along at a fair



old rate. Dicks adds an effective prologue and epilogue, covering Sutekh's arrival in Ancient Egypt and Sarah looking up the story's events in a local newspaper long after she left the Doctor. Elsewhere, however, things stay much the same as they are on TV, although some of the description can be a bit disappointing – the distinctive, lumbering Egyptian mummies, for example, are described simply as 'bulky'.

Baker seems to have the Fourth Doctor stoned all to himself, but I wonder if his constant use isn't stifling the range's creativity in this area. On its own merits, *Pyramids* is a good reading, and much better than the lacklustre *The Creature from the Pit*, but the voices Baker uses to distinguish characters are becoming familiar from release to release.

The novelisation constantly referring to organ music keeps Power's score close to the mood of the original TV adventure. All told, though, with the echo dial turned to maximum for all the Pyramid scenes on Mars, this is an atmospheric addition to the series. **VB**

Flight Through Eternity: The Sixties Vols 1-3



DVD 4 Region 2
RRP £12.99 each

FIRST FOR THE TARDIS... tap-dancing on the set of *The Tenth Planet* and a full frightening two innocent campers while on location in North Wales for *The Abominable Snowman* are just two of the many unusual stories that can be found on these three special Myth Makers releases filmed at Gloucestershire's Flight Through Eternity event in October 2007. Focusing mainly on the 1960s, the event sought to bring together a group of supporting actors and production staff who don't normally see the *Flight* at Doctor Who conventions, but whose memories are just as unique and entertaining.

Some names are more familiar than faces: Christopher Robble – the *Karkus* in *The Mind Boggler* and the *Cyber Leader* in *Revenge of the Cybermen*; and Sonia Markham – make-up artist on stories including *Morbo Polo*, *The Pilot* and *The Ark*. While in other cases it's the other way round, Ralph Watson – a scientist in *The Underwater Menace*, Captain Knight in *The Web of Fear* and Ben in *Hour of Fear*; and Peter Roy – a bit-part film and TV veteran with up to 18 appearances in the series, and the role of OOG in *Bond movie Thunderbolt*.

Unlike a number of other releases, where the material comes from convention panels, these interviews have been specially shot, and benefit both from the enthusiasm of the participants and the uniformity of the stories they have to tell.

Acting over exaggeration plays its part, of course. As tempting as it is to believe the Bill Hartnell tap-dancing story, it doesn't really fit with what we know about the actor's character and ill health at the time. Fortunately however, there are plenty of more substantiated tales told from fresh perspectives elsewhere in the book. In all, these DVD-Rs are quite revealing and definitely worth a look. **VB**

Short Trips: Transmissions

Short Story Collection Big Finish

By Various, narrated by Richard Salters, £14.99

THE THEME OF BIG FINISH'S NEW anthology is 'transmissions', and the choice of such a vague umbrella title works in the book's favour. Here we have stories that are about communication, about reaching out, about connecting with people. Working such basic notions into 17 stories without them becoming monotonous is much more straightforward than shoe-horning in, say, the city of Prague. As a result, *Transmissions* is more diverse than most of the *Short Trips* collections.

Transmissions has more than the normal quotient of short stories that capture a moment or an idea, rather than compressing a normal Doctor Who story into 10 pages, and many authors choose to tell their tales in a different style. A good example of this is the second story, *Policy to Invade*, which,

through memos and recorded interviews, shows the Seventh Doctor organising a friendly invasion of a planet in turmoil. The effective *Lonely* is written in the style of chat-room dialogue, with the Eighth Doctor encountering an alien intelligence over the Internet, while *INIRUSiNs* is a rather nasty story about a meme that infects a postal worker and manifests in messages on the letters he looks at.

There are a number of sci-fi stories: *Generation Gap* explores the idea of 'junkDNA' and makes the science interesting even if it gets Sarah wrong. *Link* is about a virus that removes the ability to speak or read – a horror for a journalist like Sarah, while *Blue Road Dance* is a slightly frothy tale of aliens controlling space and time through the medium of dance.

The perplexing *Lorksur* has a damaged TARDIS reaching out for help, and *Driftwood* sees the Seventh Doctor and Mel conversing with dolphins and computers. One of the best stories,

Methuselah, links tenth-century Constantinople with transmissions from the end of the universe.

Equally, several stories go for a very small scale approach. Only *Connect* shows that the Doctor doesn't always change people for the better, even when he paints such a beguiling picture of history as a series of personal connections. *Twoeaker* is a successful story about obsessive collectors, with the Fifth Doctor and Nyssa trying to convince a record fan to give up one of his treasured discs.

The 'funnies' include *Doctor Who and the Adaptation of Death*, about a screenplay of an alien invasion lost in translation; *No Evil* which features a world ruled (and censored) by a Mary Whitehouse type, and *Breadcrumbs*, with the Fourth Doctor losing a bet with Romans and having to save himself.

My favourite story, *Gudok*, is a thoroughly gripping thriller set in Tsarist Russia and following the dangerous trans-Siberian train journey of Tegan and Turlough as they seek to deliver a vital message. The collection is summarised in the final story, *Transmission Ends*, by editor Richard Salters, which cleverly uses snippets from the other tales. Anthologies by their nature are hit and miss, and *Transmissions* has more of the former. **MM**



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- b) Journey's End
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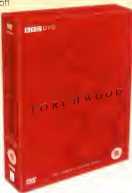
Torchwood Series 2 on DVD!

The second series of *Torchwood*, the hit spin-off from *Doctor Who*, is now available as a DVD box set price £49.99. The set includes all 13 episodes, as well as exclusive DVD extras. 2entertain has kindly given us **FIVE** copies to give away, so for a chance to win, answer this question correctly.

What's the name of Jack's evil brother?

- a) Pink
- b) Gray
- c) Misty Buff

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The Forever Trap on CD!

The Forever Trap is out on 9 October from BBC Audio, price £9.99. Read by Catherine Tate, it features the Tenth Doctor and Donna in a brand new adventure! To have a chance to win one of **TEN** CDs, simply answer this correctly:

What was Donna supposed to be doing when she first met the Doctor?

- a) Getting married
- b) Going ten-pin bowling
- c) Going scuba-diving

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The War Machines on DVD!

The War Machines, starring William Hartnell as the First Doctor, is available now on DVD price £19.99. Thanks to those folks at 2entertain, we have **FIVE** copies of this adventure to give away. For a chance to win, tell us the answer to this question:

What's the name of the club where the Doctor meets Ben and Polly?

- a) The Inferno
- b) G.A.Y.
- c) Heaven

To enter, call **09011 542 221**, or by post, marking your entry: **DR WHO IS REQUIRED!**



The Ultimate Adventure on CD!

The Ultimate Adventure has been re-recorded for audio – and Big Finish has generously given us **FIVE** copies, worth £14.99 each. Also, for one lucky reader, there's a copy of the script signed by the entire cast! For a chance to win, answer this question:

The Ultimate Adventure was originally presented way back in 1989 – but in what medium?

- a) A stage play
- b) A webcast
- c) A cartoon on a coniflakes packet

To enter, call **09011 542 222**, or by post, marking your entry: **BUSINESS IS BUSINESS**



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BY POST: Send correctly marked entries to **Doctor Who Magazine Competitions**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, TN4 8BS. Postcards only please, to reach us by Wednesday 15 October 2008.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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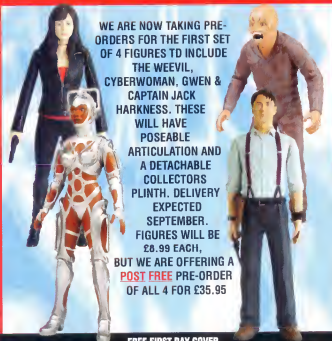


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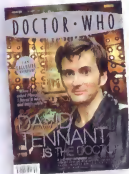
WHO ON EARTH IS...

Who's better, William Shakespeare or Russell T Davies? There's only one way to find out...

David Tennant

Hello, David. Welcome to the back pages.
"Thank you. It's a pleasure."

You're looking very lovely on the cover of this issue.
"I have to be on the cover of every issue. It's obligatory."



Do you remember your first DWM cover (issue 359, left)?
"Yes, it was very exciting, but I probably wasn't looking my finest. I was sort of grafted onto Christopher Eccleston's body, wasn't I? That was slightly curious."

What's wrong with his body?
"There's nothing wrong with Christopher Eccleston's body. It's a fine body. But it didn't necessarily suit my head."

So when did you start reading *Doctor Who Magazine*?
"I bought the first issue, in 1979."

Is this where I express disbelief that you're possibly old enough?
"Nah, of course I'm old enough. I'm 997 years old."

What did you do with your free transfers?
"[Laughs] I don't remember, actually. My 997-year-old memory is a little hazy. I was a Marvel Comics fan, I remember, and I used to get the *Hulk Comic*, which later became *Spider-Man* and

Hulk Weekly. One week, out of the blue, there was a little advert in *Hulk Comic* – or it might have been *Spider-Man* and *Hulk Weekly* by then – with a little drawing of Tom Baker, saying that *Doctor Who Weekly* was starting. I just thought, at last! Why's this not happened before now? I was delighted. I chose it as my order. I used to be allowed one comic a week. That was my thing. I sacrificed *Spider-Man* and *Hulk Weekly*. But then I think I –"

You didn't go back to *Spider-Man* and *Hulk Weekly*? You traitor!
"I think I bought that one out of my own pocket money. Yeah, I wanted to have both."

Let's talk about the forthcoming *Doctor Who* Christmas Special. Since it's our 400th issue, please offer our readers a few teasers...

"Well, it doesn't carry on immediately from the end of Series Four. It was going to in the first draft of the script, but then it was decided that the ending of Episode 13 is so kind of momentous and bleak that actually the Doctor may just need a bit of time out. An undisclosed amount of time has passed, and he lands in 1851, in London, it's Christmas Eve, and he's having quite a nice time, until he



"Hopefully the series will be there with the magazine, side by side, all the way. Forever..."

The Doctor tries hard to think of a witty line for the very first *Crazy Caption Competition*.



hears... well, until it all starts to go wrong. How's that for a teaser?"

Marvellous. How did you enjoy working with David Morrissey? You two have history [having appeared together in 2004 musical drama *Blackpool*].

"Yes, we've tangoed together before... and now, er, we're tangoing through time! Oh yeah! [Looks pleased with himself] He kept trying to get the tango back in. He kept mentioning it. On *Blackpool*, he pretended that he wasn't enjoying it, but I think he liked it more than he cared to admit. He seemed to have fun on *Doctor Who*, but then people always seem to. You rarely get someone on this show who's difficult or awkward."

Last issue, Catherine Tate said, "I suppose it's quite common that actors... believe their own hype, but David is too intelligent for that. I'm sure that he's enjoying everything that comes from the great success that he's having, but it's not changed him."

"That's kind of Catherine. [Laughs] She's right, of course. I think the danger is that if people come with a certain pedigree, a level of fame, then they'll come with an entourage and a rider and a fluffer or whatever else they might require, but usually couldn't be further from the truth."

With three series and four Christmas Specials under your belt, you must have developed at least one outlandish demand on set...

"Um..."

Couldn't you make up something for this interview?

"Well, the blue M&Ms are banished."

Yeah, if I find a blue M&M in my trailer,

someone is sacked. My trailer is crammed full of people who are all there to service various areas of my life and my person. It's non-stop."

That's better. Thank you.

"I feel like I probably should start [making demands], but that's not what I'm like. I wouldn't get away with it in the theatre [David is currently starring in the RSC's production of *Hamlet*], so it's just as well I haven't developed too many starchy habits. I'd have to lose them all again quite quickly."

Do you miss *Doctor Who* when you're off doing other jobs?

"It's a mixture, because I'm excited to be doing *Hamlet*, but I have got very at home in Cardiff I love that crew. I love that set-up. I love the show, so I'm missing that. I miss Russell's writing. I mean, Shakespeare's all right, but he's lacking on spaceships."

"I bought the first issue, in 1979. I just thought, 'At last! Why's this not happened before now?'"

Shakespeare never won a BAFTA.

"Well, that's my point. Shakespeare never won the Dennis Potter Award, so he can't be that good."

How have you found learning your lines for *Hamlet*? It's a heck of a lot to remember.

"Nah, it's not that hard. C'mon, a lot of it rhymes!"

Are you looking forward to returning to *Doctor Who* next year, for more Specials?

"Yes, it's nice to know that I'm coming back. That takes the curse off missing the show. To be honest, I suspect I can't entirely escape it, because *Doctor Who* does tend to follow one. I'll be reminded of it in some shape or form, pretty much every day, until I start filming again in January. And that's lovely. Although, I'm not allowed to sign *Doctor Who* memorabilia at the stage door, I'm afraid, faithful viewer. I think there might be an RSC security issue about that."


One final question... as we celebrate our 400th issue, could *Doctor Who Magazine* continue for another 400 issues, do you think?

"Well, that's a long time. How many years are we talking?"

It's been 29 so far...

"But it's going to take longer than that, because it was weekly to start off with, for the first 40-odd issues. It's going to take more than three decades!"

You'll be collecting your free bus pass by then.

"You won't be far off, in 2040! Will you still be writing for *Doctor Who Magazine*? I'm still going to be making the cover. [Chuckles] Another 400 issues? You know, I'm tempted to say, 'If the television series continues; but *Doctor Who Magazine* thrived when the series was nowhere to be seen, to be fair, so I can see no reason why it won't run and run. But hopefully the series will be there with the magazine, side by side, all the way. That's how it should be. Yeah, with me on the cover! Forever." 

David Tennant was talking to Benjamin Cook.



David Tennant in the RSC's new production of *Image of the Fendahl*.

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